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Archæological Survey of Western India. No. ~~X~~

INSCRIPTIONS

FROM



THE CAVE-TEMPLES OF WESTERN INDIA,

WITH

DESCRIPTIVE NOTES, &c.

BY

JAS. BURGESS, LL.D., M.R.A.S., F.R.G.S., MEM. DE LA SOC. ASIAT.,  
ARCHÆOLOGICAL SURVEYOR AND REPORTER TO GOVERNMENT,

AND

BHAGWANLAL INDRAJI PANDIT.

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## PREFATORY NOTE.

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THE descriptive notes in this memorandum were prepared in February 1880, and are necessarily fragmentary, as being supplementary to the information in *The Cave Temples of India*, and chiefly intended to preserve additional notes which have either come to hand since that work was sent to the press, or which could not conveniently be wrought into it. In several cases their object is chiefly to indicate distinctly the position of each inscription.

The inscriptions from the various caves have been prepared by Pandit Bhagwānlāl Indrajī and myself, as explained in the text. I am indebted, however, to Dr. G. Bühler, C.I.E., for notes and suggestions; to J. F. Fleet, Esq., C.S., for the preparation of the Mārasimha grant and the revisal of the proofs of the three inscriptions that follow it; and to Dr. E. W. West for the translations of the Pahlavi inscriptions at Kanheri which were supplied to the *Indian Antiquary*, while these notes were passing through the press, and incorporated at p. 63; and also for the use of numerous notes and drawings from which part of the materials used have been drawn. The impressions of the Kudā inscriptions taken by the Archæological Survey in 1877-78, being in England, Dr. West's very excellent copies have been employed in their place.

It is the first time that any large collection of the cave-inscriptions has been made in one paper, and it is only to be regretted that want of time has prevented the completion of them here. The Nāsik, Kanheri, and Nānāghāt inscriptions yet remain to be translated; but fac-similes have been taken of all except of a portion of those at Kanheri, and these, I hope, will be made this season.

From the abraded and fragmentary character of many of these inscriptions, it will be understood that the translations are to a certain extent only tentative. They suggest many points of interest which must be discussed elsewhere: it has been my main object to supply the materials for such discussion. The fac-similes alone ought to be valuable as a contribution to Indian palæography, especially from the later Maurya period about B.C. 200 to the 7th century A.D.

The plates were printed off and a large portion of the following pages were in type before I left Bombay on 1st May last, but only about a third of the matter had been printed off. Since then, owing to my distance from the press and other causes, the printing has been carried to completion more slowly than I had expected.

J. BURGESS,  
Archæological Surveyor.

Edinburgh, 20th April 1881.







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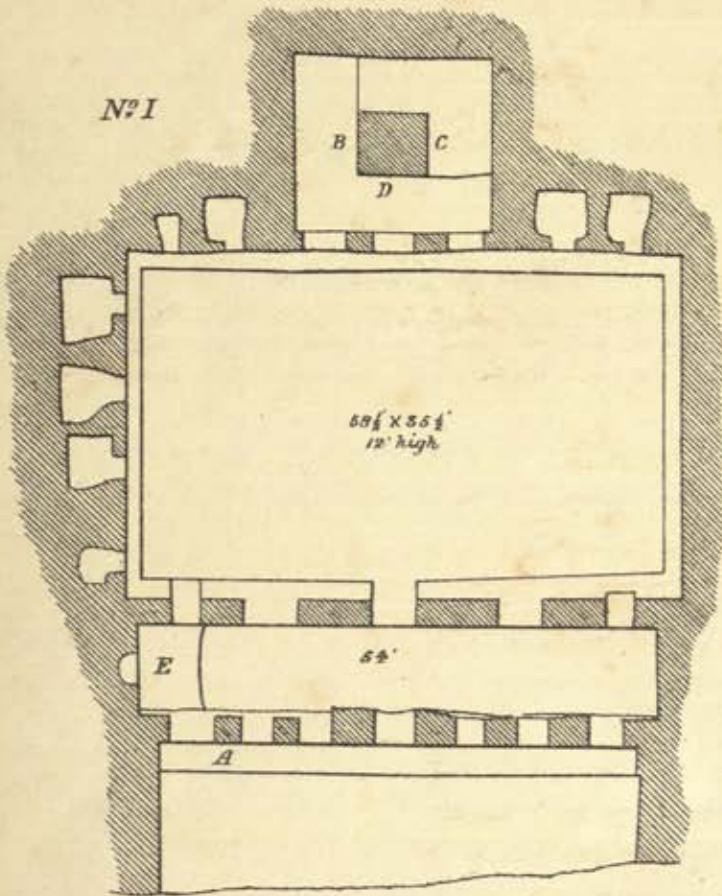
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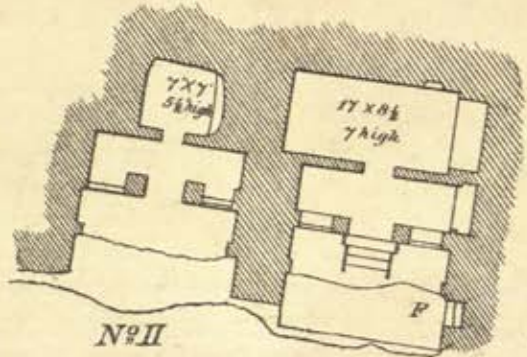


# CAVES AT MAHÂD

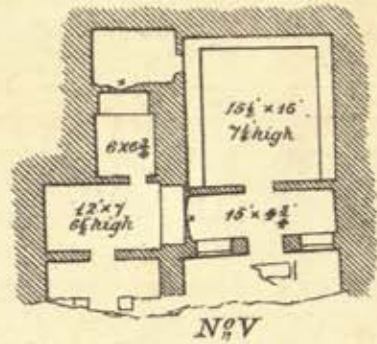
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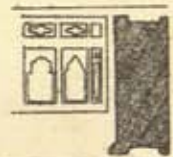
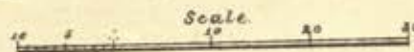
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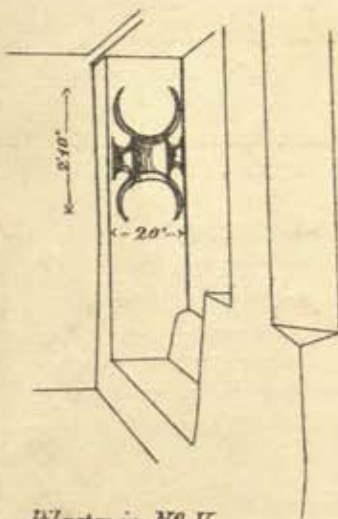
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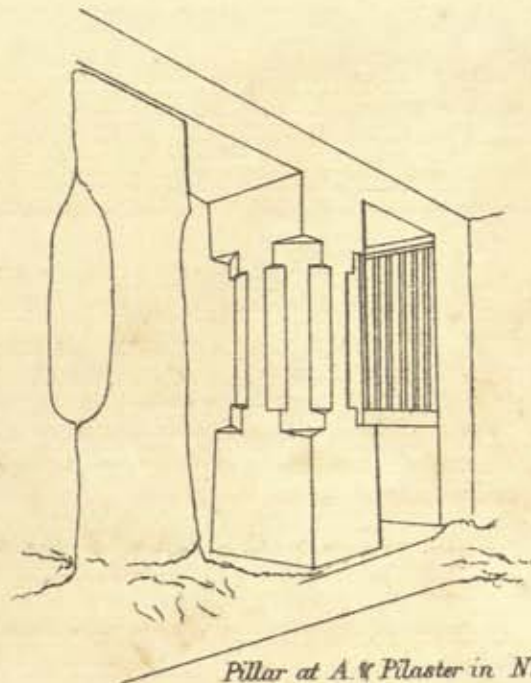
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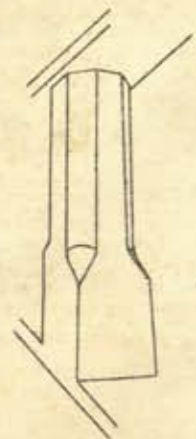
In N<sup>o</sup> III



Pilaster in N<sup>o</sup> V



Pillar at A & Pilaster in N<sup>o</sup> I.



N<sup>o</sup> III





## 1.—NOTES ON THE ROCK-TEMPLES AT MHÂR AND KUÐÂ AND THEIR INSCRIPTIONS.

THE small village of Pâl is about a mile north-west from Mhâr. Near it is a group of caves excavated in the almost perpendicular scarp of a hill, and numbering about twenty-eight in all. As they have never been described in any detail, the following rough notes may be of use. Beginning from the south end of the series :—

Excavation No. I is the largest in the group. It is unfinished and seems to have been suddenly stopped (see plan, Plate I). A seat  $1\frac{1}{2}$  feet high runs round three sides of the main chamber. Floor of cells 3 feet above the hall. Right side of the hall was being extended by cutting away a layer of 8 or 9 inches. E is a raised portion of the verandah floor; it seems as if the floor was being lowered a foot, and a part at E left unfinished. The shrine contains a rough square mass, as if for a dâgoba. Upon the front of it at D is rudely sculptured a Buddha in bas-relief. On the sides at B and C are standing attendants. This is the only sculpture in any of the caves here. There are six rough columns in the verandah: the left one (A) is finished (see sketch). Most of the other five columns have a bracket left at the top.

In front of Cave I, at a lower level, are three tanks 14 or 15 feet square each. Two have small square entrances, the other is perhaps partly broken in.

Cave II. See plan: inner cell unfinished.

Cave III. The most perfect of the series. At F is the entrance to a well. A stair-case leads not only to No. IV, but still lower to the level of the tanks in front of No. I. Its exit has been ruined, but the steps there are now built up with loose stones. The inner verandah is now chunamed and panelled (see plate). The door into the hall has sockets for posts. An irregular recess at the right end of the verandah contains a seat, beaded, and has pilasters; seats inside the parapet also beaded; column of verandah as in the plate.

No. IV. Verandah has two columns—broken. Sockets for posts in the floor and ceiling, just inside the front door. The partition wall is broken through in two places.

No. V. Verandah has two octagonal columns with bases 20 inches square. Square pilasters both ornamented in the style so common at Kanheri and Junnar (see plate). Parapet with seat inside, between pillars and pilasters. Front of verandah is smoothly polished and still very perfect. The hall is rough and has been plastered with clay. A seat runs round three sides 18 inches high, with plain beading. Front door has sockets in the floor and in the top of door jamb for posts. The front of this cave has been almost exactly similar to No. III, and to one or two others in the series.

No. VI. A small unfinished cell, about the same level as the tanks in front of No. I.

No. VII. A larger unfinished cell, having a tank at the left side of the front, half filled with mud.



No. VIII. A larger irregular cave with verandah.

No. IX. Two carved pillars in front are broken away. Capitals are of the Nāsik and Junnar lotā-shape type. Pilasters ornamented as those in No. V, which also occurs in another cave. The hall has a seat round back and two sides: three cells in the left and as many in the right side: large recess from the hall in the back wall for dāgoba, which has been removed, but the umbrella remains attached to the roof: on each side of this recess is a cell. There are small holes as if for a screen across the front of the recess. All the cell doors have sockets for frames as in No. III. The following inscription of four lines and two letters is on the back of the hall to the right:—

MHAR INSCRIPTION.<sup>1</sup>

*Transliteration.*

सिद्धं कुमारस काणभोजस व्हेणुपालितस  
(ए)स लेण चेतिएघर ओवरका च अठ ८ वि<sup>२</sup>कमं नियु-  
तं ले<sup>३</sup>[ण]स च उभतो पसेसु पोदियो वे २ लेणस  
अलिगणके पयो च दतो एतस च कुमारस देय  
धर्म

*Sanskrit.*

सिद्धम् कुमारस्य काणभोजस्य विष्णुपालितस्यै-  
तल्लयनं चैत्यगृहमपवरकाश्चाष्टौ ८ इति कर्म नियु-  
क्तं लयनस्य चोभयतः पार्श्वयोः प्रदी द्वौ २ लयनस्य  
आलम्बकः(?) पन्थाश्च दत्तः एतस्य च कुमारस्य देय-  
धर्मः ॥

*Translation.*

“To the Perfect one! Prince Kāṇabhōja Vhenupālita's<sup>5</sup> Leṇa, chaityagriha, and eight (8)<sup>6</sup> cells; this much work is endowed, and two (2) cisterns on each side of the Leṇa, also a passage connected<sup>7</sup> with the Leṇa are presented. It is a charitable gift of that Kumāra (or Prince).”<sup>8</sup>

<sup>1</sup> Transliterated and translated by Bhagwānlāl Indrajī Paṇḍit.

<sup>2</sup> Read ति.

<sup>3</sup> I believe that the writer has by mistake omitted the letter ṇa after le in this word.

<sup>4</sup> Or ० लु०.

<sup>5</sup> Sans. Kāṇabhōja Viṣṇupālita. The Sanskrit Viṣṇu is changed into Vehnu in Prākṛit, whereas we here find Vhenu in the name Vhenupālita. This must either be a mistake or a local style of spelling. From the titles Kumāra and Kāṇabhōja it seems that Viṣṇupālita must have been of royal family, for it is not customary to affix Kumāra to any but princes. Kāṇabhōja must be the name of the family similar to Mahābhōja found in the Kuḍā inscriptions, and it is highly probable that this family was ruling in Mhār (where the inscription is found) and the other surrounding minor districts.

<sup>6</sup> After the figure 8, a letter like vi is visible, but it seems to be a mistake for ti; ti in Prākṛit is used for Sanskrit iti, “this much,” “so much.”

<sup>7</sup> Aliganaka or aluganaka might be a corruption of the Sanskrit ālagnaka, “attached,” which seems to be a suitable word in the place.

<sup>8</sup> The characters of this record seem to be of about the time of Vāsishṭhīputra the Andhrabhṛitya.



There are ten more caves at this level,—one, a small open cell with a dāgoba 5 or 6 feet high.

In the next level, the seventh contains a short *inscription* at the right end of the verandah, and at the other end of the same verandah is a small dāgoba in relief. One of the preceding six is a cell with a dāgoba, as above.

The most northerly cave next to this last and containing the inscription, is at a much lower level—the lowest in the series.

There are 27 or 28 caves in all, exclusive of tanks. Nos. II and III are the highest. They are in a straight portion of the hill, with an easterly aspect, less than a mile from Mhār. The parapets in front of two of the undescribed caves are carved in the “rail pattern” with thin uprights.<sup>1</sup>

At the foot of the hill, under some trees, are three fallen dāgobas, which must have stood close to where they now lie.

Kōl,—a small village across the Sāvitrī, south-east from Mhār. In a hill behind it are two small groups of caves—the first to the north-east of the village consists of a few dilapidated cells; the other to the south-east contains one cell larger than any of the others, but all are apparently unfinished. In this second group are three short inscriptions. One of them reads thus:—

*Transcript.*<sup>2</sup>

*Gahapatiputasa sēṭhisa.*

*agharakhitasa deyadhamam lena(m).*

*Translation.*

“A cave, the religious gift of Sēṭh Sagharakhita (*Samgharakshita*), son of Gahapati.”

In a hill to the north-east of Mhār are a few cells and cisterns, and there is a cell in a hill to the south, near the road leading to Nāgotanā.

Kudā is on the east side of the north-east arm of the Rājapur creek. A small branch creek runs up through mangrove bushes nearly to the village. The caves are about 150 to 200 feet above the sea level in a hill which is about 250 feet high at this point. They face to west-south-west, and the whole 26 caves are within about 200 yards in two lines of elevation,—Nos. I to XV below, and Nos. XVI to XXVI some forty feet higher up the hill. The view from the caves is splendid, the wide expanse of the Rājapur creek, like a mountain lake, some 5 miles wide, is right in front, entirely shut in by hills from 200 to 600 feet in height, which in most places run down nearly to the water, and a rocky islet occupies nearly the centre of the seeming lake. From the top of the hill, the hill fort of Thala is plainly visible, and another to the north. The creek is called Kālwa khādī, and the hill north-east of the caves Mohola.

<sup>1</sup> I have largely availed myself of Mr. A. A. West's very full notes in this account; the plate also is from his drawings. Conf. Dr. Wilson's account, *J. B. B. R. A. S.*, vol. III., pt. ii, p. 43.

<sup>2</sup> Translated by Dr. G. Bühler, C. I. E.



Cave No. I. Debris in front 2 feet higher than the floor of cave; little or no court. Front of the verandah, broken away; has had two plain octagonal columns and square pilasters with ornament—as in Mhâr caves—broken. At the left end is a plain cell with recessed bench or bed towards the back of the cave. Inscription (No. 1)<sup>1</sup> in two lines<sup>2</sup> is over the door of this, and extends along the back as far as the central door (2nd plate). It is deeply cut on a smooth surface and very distinct; the upper line seems complete, but some letters are wanting at the end of the second line, where the wall is broken away.

#### INSCRIPTION No. 1.

##### Transcript.

- [१] महाभोजाय सङ्गेरिय विजयाय पुतस महाभोजस मंदवस खंदपालितस लेखकस<sup>३</sup>  
[२] सुलसदतपुतस उत्तरदत्तापुतस च सिवभूतिस सह भयाय णंदाय देयधर्मं [लिणं]

##### Sanskrit.<sup>4</sup>

महाभोज्या सङ्गेर्या विजयायाः पुत्रस्य महाभोजस्य माण्डपस्य स्कन्दपालितस्य लेखकस्य  
सुलसदत्तपुत्रस्य उत्तरदत्तापुत्रस्य च शिवभूतेः सह भार्यया नन्दया देयधर्मो [लयन्म्] ॥

##### Translation.

“This cave is the meritorious gift of Sivabhûti, the son of Sulasadata and Utaradatâ, and writer to Mahâbhoja Mandava Khandapâlita,<sup>5</sup> son of Mahâbhoja Sadagerî Vijayâ—together with his wife Namdâ.”

##### Remarks.

*Mahâbhoja* is a title probably equivalent to *râja*.<sup>6</sup> It occurs also in No. 2 of the Bedsâ inscriptions, under the form *Mahâbhoya*.

*Sadagerî* is apparently connected with the epithet *Sâdakara*, given to Mahâbhoja Sudâmsana in inscription 19: it may be a family name or title.

*Mandava* may be either the Sanskrit *Mâṇḍavya* or *Mâṇḍapa*. In the first case the epithet would characterise Khandapâlita as a member of a Brahmanical *gotra* or race; in the second it might indicate that he was lord of a town called *Mandapa*. This latter seems the preferable explanation as *Mandapa* is a very common name for towns all over India, and three small villages called *Mâḍâḍ* or *Mandâdh*, i.e., probably *Mandapagadh*, lie close to Kudâ. Moreover, we have Bhag-Mâṇḍala and Kol-Mâṇḍala or Mândana near the mouth of the Sâvitri or Bânkot River, which appear to correspond to the ‘Mandabad’ of Barbosa (1514); and a little to the south of the same river are Madangadh and Mândivali.<sup>7</sup>

<sup>1</sup> The accompanying plates of inscriptions are from a series of very excellent copies, made many years ago by the Messrs. West and very kindly handed over to me with all their notes and drawings by Dr. E. West and A. A. West, Esq.

<sup>2</sup> Prof. H. Jacobi of Munster has transliterated and translated this inscription in *India Antiquary*, vol. VII., p. 253.

<sup>3</sup> The *ka* wants the cross stroke in the copy, but the stone is injured here and there can be no doubt that the letter is *ka*.

<sup>4</sup> The translations and remarks are the work of Paṇḍit Bhagwânâlâl Indrajî: I have rendered them into English.

<sup>5</sup> Sans. Skandapâlita.

<sup>6</sup> See Prof. Jacobi's remarks, *Ind. Ant.*, vol. VII., p. 254.

<sup>7</sup> The Mandagara of Ptolemy is to be sought for in this neighbourhood.



*Kudâ Inscriptions*

N.º 1

Roof

Scale  $\frac{1}{20}$ 

a. 1. 1. 1.
a. 1. 1. 1.
Doorway

Door of Cell.

N<sup>o</sup> 2 Scale  $\frac{1}{20}$

Nº 3

Scale  $\frac{1}{10}$

Nº 4

Scale  $\frac{1}{10}$

୧୮୮୮

2 1 2

人 工 天

△△△

२७५

 $\gamma_2 I$ 

ਸਤਿਨਾਮ

山

१५

Nº 5

Scale  $\frac{1}{15}$

Square pilaster  
angle

[illegible]

Nº 7

Scale  $\frac{3}{20}$ 

2. யரஜ்யம் சதுர  
 ஸித்தம் <sup>வ.</sup> யுதயம் பர  
 புத்ரம் பூரணம் கவித  
 ம் ஸ்ரீராமகிருஷ்ணபெயர்

Nº 6

Scale  $\frac{3}{20}$

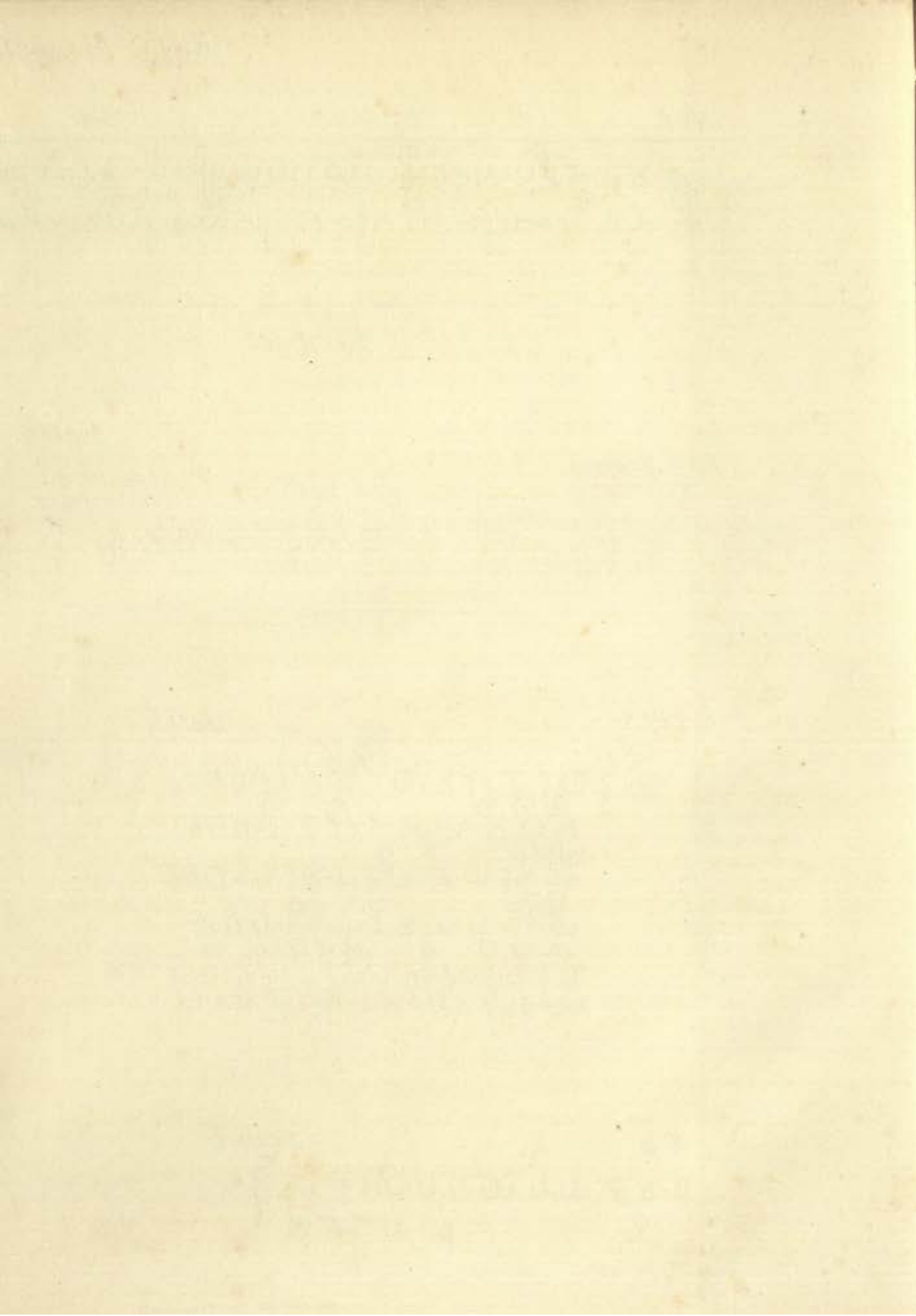
ಎರಡು ಸುರುಳಿಗಳಿಗೂ  
ಒಂದು ಸುರುಳಿ

Nº 8

Scale  $\frac{3}{20}$

உயர்த்துமாறு நகுநின்று  
புயர்த்துப் பூர்த்து நகுநின்று  
நகுநின்று நகுநின்று





*Lenam* at the end is broken away, but part of the letter *le* is still left.

The doorway in the centre is 7 feet wide, with sockets for door-posts. Plain square hall, leading at the back into an ante-chamber the full width of the hall, with two plain octagonal columns in front on a raised sill, and two square pilasters with the same ornament as the outer ones, but perfect: one of the columns fallen. The antechamber is plain, with remains of plaster on the walls. In the middle of the back is a 9½-feet doorway, without holes for wood-work: a bench runs round the ends and remainder of the back. The shrine is nearly square, with a middle-sized *dâgoba* in the centre.

No. II adjoins No. I and is on the same level; court very small. The front room or verandah has a door and a large open window; it has a recessed bench at the left end. Behind, towards the right side, is a cell with stone bed in the left side. Both doors have sockets for wooden frames, and there are traces of plaster on the walls of the outer room.

No. III, close adjoining, 1 foot lower level. Court small. On the left-hand side wall outside, is a fragment of an inscription (No. 2), being the ends of two lines deeply cut on a rough surface,—the rest is peeled off:—

## INSCRIPTION No. 2.

*Pâli.*  
.....भूतिस  
.....लेनं

*Sanskrit.*  
.....भूतेः  
.....ल्यनम्॥

The first line ending in *bhûtisa* suggests the name of Sivabhûti, as in the first inscription. In the second *lenam* only is left. The cave was probably the gift of a member of the same family.

No. IV, about 12 feet to the right, and at 10 feet higher level; has a court with a bench on each side; steps up to the verandah, broken. The verandah has two octagonal pillars with square bases, and square pilasters with the same ornament as at Mhâr. A thin parapet joins each column with its corresponding pilaster, with rail pattern outside—the uprights carved with the ornament of the pilaster only doubled in the height. At the back of the verandah is a large central door, with a window on each side of it. Hall 1' 6" higher than the verandah—plain, square, with bench round back and two sides. Three recesses begun in the back wall with square pillars between them. No plaster in this cave, which was evidently never completed.

No. V close adjoining, and at 6 feet lower level; has a court with a tank of good water in a recess in the left. Inscription No. 3 is above the level of, and to the right hand of, this recess; it has been cut moderately deep on a rough surface, and is much weather-worn—many of the letters are very uncertain.

## INSCRIPTION No. 3.

This is too much damaged to be decipherable. In the second line we might read:—

*podhio be 2 deya dhamam.*

“The charitable gift of two (2) cisterns.”

The 3rd letter resembles *ba*, the next is either *hi* or *dhi*, the lower stroke of the next letter is rather long for *a*, and the following two characters may be also misreadings in the copy.



Inscription No. 4 is on the opposite or right-hand wall : it has been deeply cut, but is so weather-worn that only a few letters at the ends of five lines can be made out.

INSCRIPTION No. 4.

सिधं थेरा[णं भदंत] सिवद-  
तण अ[ते वासिनो] पव[इ]त-  
स गोआ.....[इ]म लेणं  
.....सातिमित  
य.....यिय

*Sanskrit.*

सिद्धं स्थविरा[णां भदन्त] शिवद-  
त्तानां अ[न्ति वासिनो] प्रव्रजित-  
स्य गोआ.....[इदं] लयनं  
.....स्वातिमित्रा  
या.....

This inscription is damaged : in the middle of the first line there is space for four letters, and this and the second are completed in the transcripts. The name of one of the donors in the 3rd line is lost. He was "an ascetic and disciple of the Thera (Bhaddānta) Sivadata," and the other donor was "Sātimitā,<sup>1</sup> a female disciple."

*Remark.*

*Thero*, i.e. *sthavira*, is a term frequently applied to aged monks among the Buddhists and Jainas, and their names are always in the *plural majestatis*. *Bhaddānta* is applied both to Buddhist and Jaina monks, and means "reverend," "worthy of worship." A vicarious form is *bhayaṇṭa*, (see below, inscription No. 25,) from which the Jaina Prākṛit form *Bhante* has been derived.

The verandah has one square pillar to the right of the centre, and a pilaster at the left side. In the left end of the verandah is inscription No. 5. It is in six lines on a decaying surface, but only three letters are much injured.

INSCRIPTION No. 5.<sup>2</sup>

सिद्धं थेराणं भदत<sup>3</sup> पातिमितन भदंत  
आगिमित[न]<sup>4</sup> च भागिणियय पाव  
यितिकाय नागनिकाय दुहुतय<sup>5</sup> पाव  
यितिकाय पदुमनिकाय देय धंमं  
लेणं पोटी च सहा अतेवासिनिय बोधिय<sup>6</sup>  
सह च अतिवासिनिय असाहमिताय

<sup>1</sup> Sans. Svātimitrā.

<sup>2</sup> This is Prof. Jacobi's 2nd inscription (*Ind. Ant.*, vol. VII., p. 254).

<sup>3</sup> Read भदंत. <sup>4</sup> Read ०तान; the surface of the rock is injured here. <sup>5</sup> Read ०तुय.

<sup>6</sup> Two letters *ya-ma*, added beyond the end of this line, are only lightly cut and look recent; if inserted where the mark indicates they make *Mayabodhi*: if we read *Mātuya bodhi-ya* it might be translated by "her female disciple's mother Bodhi and of her female disciple Asāhamitā."



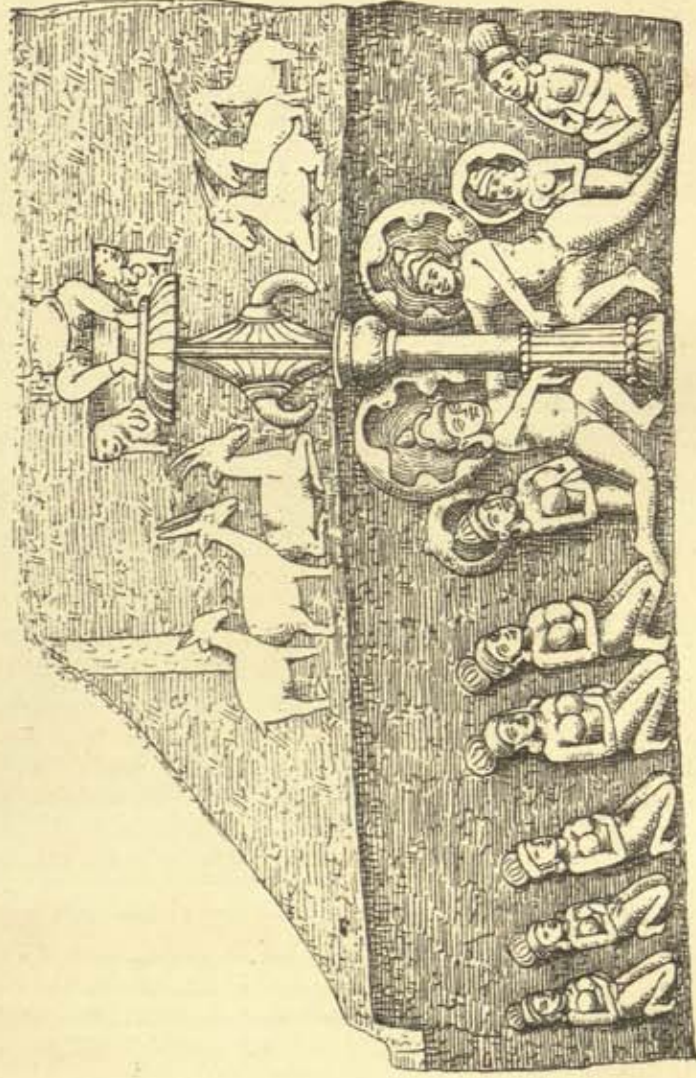


# KUDĀ



1. RAIL IN CAVE VI.

Scale.



2. SCULPTURE IN CAVE VI



3. ON RIGHT WALL OF CAVE VI.



## Sanskrit.

सिद्धं स्थविराणां भदन्तप्रातिमित्राणां भदन्ता-  
मित्राणां च भागिनेय्याः प्र-  
जितिकाया नागिनिकाया दुहितुः प्र-  
जितिकायाः पद्मिनिकाया देयधर्मो  
लयनं प्रहिष्व सह अन्तेवासिन्या वेध्या  
सह च अन्तेवासिन्या आषाढामित्रया ॥

## Translation.

"To the Perfect! A Lena and cistern, the charitable gift of the female ascetic (or nun) Padumanikā<sup>1</sup>, daughter of Nāganikā<sup>2</sup> the ascetic, the sister's daughter of the Thera Bhadaṇṭa Pātimita<sup>3</sup> and Bhadaṇṭa Āgimita,<sup>4</sup> and, of her female disciples Bodhi and Asāḥamitā.<sup>5</sup>"

## Remarks.

*Siddham* is here translated as an abridgment of *Siddham namaḥ*.<sup>6</sup> Buddhists and Jains distinguish those persons who have arrived at the state of perfection by the name *Siddhas*. And it is a common practice among them to salute them at the commencement of any writing. This word is also found in the Brahmanical inscriptions of later date, and it is highly probable they derived it from the Buddhists. They apply the name, however, to their great Yogis or sages. It is true that according to Pāṇini it is not grammatically correct to say *siddham namaḥ*; still it is in common use. Both Buddhists and Brāhmanas teach their pupils to repeat the phrase before commencing their lessons in the alphabet.

At the right end of the verandah is a recessed bench. Behind the verandah at the left end is a small open room, with a bench on the right side; behind this is a cell with a bench or bed at the back; and to the left of this is another inner cell with a bench or bed on the right of it. In the right end of the verandah back wall a door leads into another cell, with a very small one beyond it having a recess in the back wall. There are traces of plaster on the walls and ceiling of this cave.

No. VI. Close adjoining the last and at 3 feet lower level, the next has a court in front with the head and forelegs of a standing elephant, 11 feet high, projecting from each side wall—that on the right nearly gone; trunk and tusks of the other broken. On the front of the cave, behind this left elephant, is a sculptured figure of Buddha, 18" high, seated on a throne with his feet on a lotos, over a wheel, with three deer on each side, and upheld by Nāga figures with others below (see 3rd plate,<sup>7</sup> fig. 2). At each side of Buddha a *chauri*-bearer stands on a lotos, the left one being Avalokitēśwara, holds a lotos stem with his left arm. Two *Vidyādhara*s hold a crown over Buddha's head; and above this is a segmental arc

<sup>1</sup> Padminikā.

<sup>2</sup> Nāginikā.

<sup>3</sup> Prātimitra—Pātimita is probably a mistake for Sātimita—G. B.

<sup>5</sup> Ashāḥamitrā.

<sup>4</sup> Agnimitra.

<sup>6</sup> Some scholars will differ from this opinion of the Pandit's, which was also held by Dr. Stevenson.—The proper translation of *siddham* is 'hail!' In the phrase *siddham namaḥ* or, as the Lekhāvalis have it, *namaḥ siddham*, the word *siddham* refers to the well-known Sūtra *siddhōvarṇasamāmnāyah*, 'established (and auspicious) is the record of the letters.'—G. B.

<sup>7</sup> The illustrations of this cave (3rd and 5th plates) are from drawings made by the Assistants in the Archæological Survey.



supported by *makaras* on each side, and two flying figures above it. Inscription (No. 6) is beneath to the left. It has been faintly cut and is much decayed.

INSCRIPTION No. 6.

[दे] यधर्मोयं सघोपसायिककार्य हरि  
.....पि.....प...स....ताम

This inscription is in a later alphabet than the preceding ones, and in Sanskrit. It is partly illegible. In the beginning we have [*de*] *ya dharmoyam*, 'this meritorious gift,' and then *sa[m]ghopasāyikakārya*, 'the honourable tranquillizer of the Saṅgha.' The rest is illegible.

The steps up are broken. The verandah has two octagonal pillars with square bases, and square pilasters. Between the pillars and pilasters is a thin parapet, ornamented outside with rail pattern, and with a bench on the inside as in Cave III at Nāsik—which cave belongs to about the same age as this.

On the left pilaster is a Buddha, seated cross-legged on a cushion, 13 inches high, with a *chauri*-bearer on each side standing on a lotos—the left one, Avalokitēśvara, holding a lotos stem with his left arm. Above is a segmental arch with Gandharvas on each side. The cushion rests on a high four-footed stool or table, between the legs of which is a lotos with a deer on each side of its stem. The legs of the seat stand on the ornament or semi-circular moulding at the bottom of the pilaster, which contains inscription (No. 7), and outside the lower end of each leg is a small kneeling figure with joined hands. The inscription is in four lines and some odd letters, faintly cut and indistinct.

INSCRIPTION No. 7.

देयधर्मोयं शाक्योपा-  
सिक<sup>१</sup>व्याघ्रकाया<sup>२</sup> यदत्र  
पुण्य<sup>३</sup> तद्वत्तु मातापितृ-  
र्वद्धमं कृत्वा सर्वसत्त्वानां अनुत्तरि<sup>४</sup> ज्ञा-  
नावापय<sup>५</sup>

Translation.

"This is the meritorious gift of the female Śākya worshipper<sup>६</sup> Vyāghrakā<sup>७</sup>: may its benefit be for the attainment of supreme knowledge, first by her father and mother and then by the whole sentient world."

On the inner side of this pilaster, the upper group of sculpture consists of a Buddha seated cross-legged, 8 inches high, with a standing *chauri*wālā on either hand. The lower group has a similar Buddha, 11 inches high, on a lotos, with two standing *chauri*wālās—the left one being Padmapāni. Under each side lotos is a kneeling figure with joined hands.

On the face of the right pilaster near the top are two 8-inch Buddhas seated on cushions, separated by a pillar, and with a kneeling figure in the outer lower corner of each compartment. Below these is a 13-inch Buddha seated on a *śinhāsana* with feet on lotos, and two *chauri*wālās, one with lotos as before and

<sup>१</sup>Read °का. <sup>२</sup>Read व्याघ्रकाया. <sup>३</sup>Read पुण्य. <sup>४</sup>Read °र. <sup>५</sup>Read ज्ञानावाप्तये.

<sup>६</sup>Śākyopāsika is properly a devout Buddhist laic.

<sup>७</sup>Sans. Vyāghrika.







each standing on a lotos. Overhead is a triple tiara carried by two *Vidyādhara*s, with a *makara torana* above, as before, and four *Vidyādhara*s carrying festoons above the arch. Below the lotoses, on the left side of the stem of the central one, is a deer couched, with a man kneeling behind it and presenting some offering. Behind him is a kneeling female with joined hands. On the right side are corresponding figures; animal defaced. Below these are mouldings and, in a panel, three deer, and on the bottom semi-circle is inscription No. 8 in three lines, faintly cut and imperfect at the ends.

## INSCRIPTION No. 8.

देयधर्मोयं शाक्यभिक्षुस .....  
 स्व यदत्र पुण्यं तद्वदतु माता[पितृपूर्व]  
 दुमं कृत्वा<sup>1</sup> सर्वसत्त्वाना[मनुत्तरज्ञानावाप्तये]

## Translation.

"This meritorious gift of the Śākya Bhikshu... : may its benefit be for the attainment of supreme knowledge, first by his father and mother and then by the whole sentient world."

In the left end of the verandah is inscription No. 9 in seven lines<sup>2</sup> (see 4th plate) beautifully cut on a smooth surface and perfect :—

## INSCRIPTION No. 9.

महाभोजिय<sup>3</sup> साढगेरिय विजयाय पुत्रस  
 महाभोजस मंदवस खंदपालितस उपजीविनं  
 सुलसदतस उत्तरदत्ताय च पुतानं भातूनं लेख  
 का सिवभूतिम्हा कनेठस सिवमस देयधर्म लेन  
 सह भयाय<sup>4</sup> विजयाय पुतानं च स सुलसदतस सिव  
 पालितस सिवदत्तस सपिलस च शैलरूपकमं दुहितूनं  
 स सपाय सिवपालिताय सिवदत्ताय सुलसदत्ताय च स्तंभा.

## Sanskrit.

महाभोज्याः साढगेर्या विजयायाः पुत्रस्य  
 महाभोजस्य मंदवस्य स्कन्दपालितस्य उपजीविनां  
 सुलसदत्तस्य उत्तरदत्तायाश्च पुत्राणां भ्रातृणां [मध्ये] लेख-  
 काच्छिवभूतेः कनिष्ठस्य शिवमस्य देयधर्मो लयनम्  
 सह भार्यया विजयाया पुत्राणां च स सुलसदत्तस्य शिव-  
 पालितस्य शिवदत्तस्य सपिलस्य च शैलरूपकर्म दुहितृणां  
 स सर्पायाः शिवपालितायाः शिवदत्तायाः सुलसदत्तायाश्च स्तंभाः ॥

<sup>1</sup> Read कृत्वा.<sup>2</sup> This is the 3rd of the inscriptions translated by Prof. Jacobi (*Ind. Ant.*, vol. VII., pp. 254-5). For his remarks on Sulasā, see *Ind. Ant.*, vol. IX., p. 28.<sup>3</sup> Read भोजीय, see No. 1. <sup>4</sup> Read भार्या.





## INSCRIPTION No. 10.

देवधर्म्योयं शाक्यभिक्षु<sup>1</sup>  
 बुद्धसिंघस्य<sup>2</sup> मातापितृ  
 पूर्वज्जमं कृत्वा भट्टाकचं<sup>3</sup> य  
 दत्र पुण्यं तद्वदतु सर्वसत्त्वा  
 नामनुत्तरज्ञानावाप्तये

## Translation.

“ This meritorious gift of the Śākyabhikshu Budhasiṅgha; may the merit of it be for the attainment of supreme knowledge by father, mother, and Bhaṭṭārka, and then to the whole sentient world.”

## Remarks.

*Bhaṭṭāraka* is a title applied to a Bauddha high priest: it was not so used in very early times, but by the later Digambara and Svetāmbara Jainas and Buddhists it came to be so employed, as it had been previously to kings, and again in more recent times even to a proud consequential person. Bhaṭṭārka seems to be a provincial and corrupt spelling of this word.

After this comes another group of sculpture, the same as the last as far as the *Nāgants*; between the left *Nāgaṇi* and left *chauri-wālā* is inscription No. 11, and between the right hand ones is No. 12. They are but faintly cut.

## INSCRIPTIONS NOS. 11 AND 12.

देवधर्म्योयं शाक्यभिक्षुः<sup>1</sup>  
 सिंघदेवस्य अत्र च  
 चैडिनक्षेत्रं<sup>2</sup> बद्ध्वा दी  
 पमूल्यं<sup>3</sup> बुद्धाय<sup>4</sup>  
 दत्तं  
 यो लोपयेत्<sup>5</sup>  
 पंचमहापा  
 तकयुक्तो<sup>6</sup> भवेत्<sup>7</sup>॥

## Translation.

“ This (*image*) is the meritorious gift of the Śākyabhikshu Saṅghadēva, and the Chendina field is given for the expense of lights to Buddha. Who cuts off (*this grant*) is guilty of the five great sins.”

Under the left *Nāgaṇi* is a kneeling figure offering a lotos bud; behind the right one is another kneeling figure, and below it a female. Third: a Buddha, 19 inches high, same as the first down to the lotoses; below, the *Nāgas* appear to have torn up the lotos stem and are bearing it aloft; the *Nāgaṇis* kneeling behind as before (see 3rd plate, *fig. 3*). Below are two kneeling figures on each side looking upwards.

<sup>1</sup> Read भिक्षोः.<sup>2</sup> Read ° सिंहस्य.<sup>3</sup> Read भट्टाकस्य च.<sup>4</sup> Read ° क्षोः.<sup>5</sup> Read ° त्वं.<sup>6</sup> Read ल्यं.<sup>7</sup> We should have बुद्धाय here.<sup>8</sup> Read लो.



At the back of the hall is a low screen wall supporting two octagonal pillars and pilasters with the Mhâr pattern on them. An entrance between them leads to the antechamber of the shrine, and a low parapet or rail behind the bench is carved with animals. The left side is shewn in the third plate, *fig. 1*. The other side has 1st, (from left,) a *sârdûla* driven by a dwarf holding its tail; 2nd, a maned tiger with a dwarf holding its tail and brandishing a club; 3rd, a bull similarly driven; and 4th, a tiger.<sup>1</sup>

On the return of the back wall on each side, which meets this parapet, are two figures, male and female, similar to what we find on the front screens in the Chaitya Caves at Kanheri and Kârlê. In the left corner is a male 5' 4" high and female 5' 2," allowing for head-dresses, with a child holding the woman's foot at the right lower corner. The attitudes and dress of these and the corresponding pair (male 5' 4," female 5' 0,") in the right corner, are shewn in the fifth plate. Are they dancing? These seem older than any of the other wall sculptures.

The floor of the antechamber is level with the top of the bench in the hall, and had also benches on the inner sides of the thin parapets. At the left end is a cell benched on the right side; and just above this bench is an entrance, 18 inches square, into a smaller cell filled with stones and rubbish. A doorway, about 9 feet wide, leads into the shrine with a plain dâgoba in it, reaching to near the roof, and joined to it by the staff of the umbrella which is carved on the rock above. There are trees of plaster and painting on all the walls, roofs and columns of this cave.

No. VII. Close to the last and at 5 feet higher level is Cave VII, with a water tank to the right of the entrance. The court is plain, with steps up to the entrance at the left end of the verandah, which has two octagonal columns with square bases and square pilasters, with the ornament already shewn on a pilaster at Mhâr (1st plate). Between the pillars is a thin plain parapet with a seat inside. A door in the back of the verandah, to the right, leads into a cell with a stone bench on the left side. Traces of plaster are on the walls; and there are sockets for the door frame. In the right end of the verandah is a recessed bench. On the left end wall is inscription No. 13<sup>2</sup> (see 6th plate) in four lines, very deeply and clearly cut on a smooth surface, and entire:—

#### INSCRIPTION No. 13.

मामकवेजीयस वेजस इतिरखितुपासक  
स पुतस वेजस सोमदेवस देयधंमं लेणं  
पुतस च स नागस इतिरखितस शिवघोसस च  
दुहुतुय च इतिपालिताय पुत्ताय धंमाय सपाय च

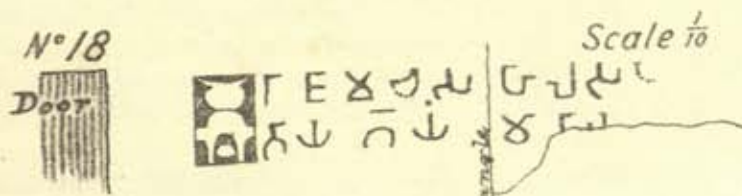
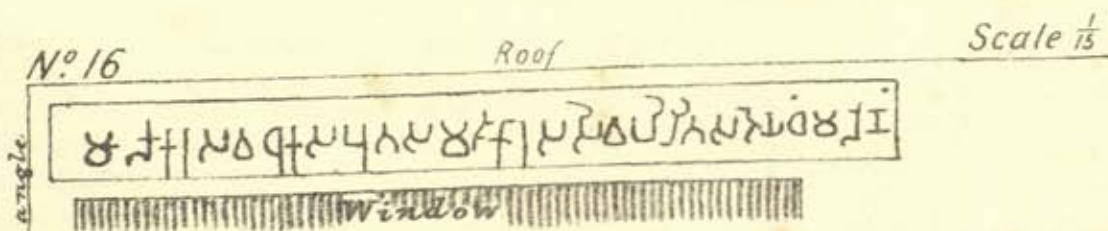
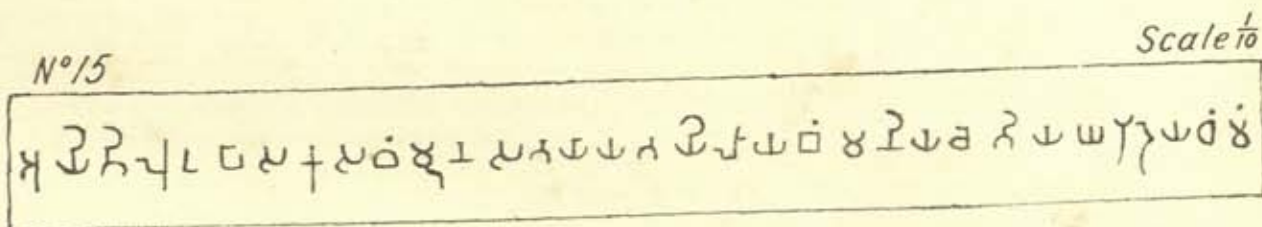
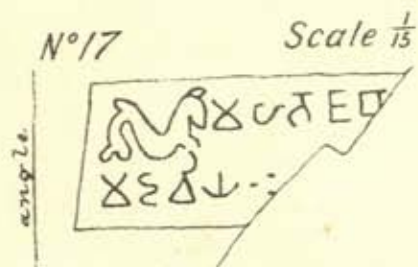
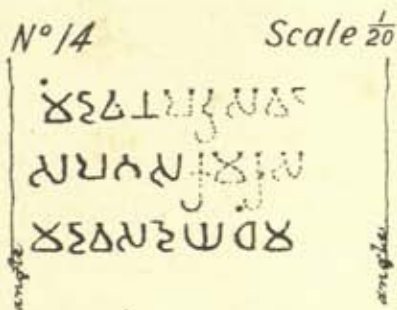
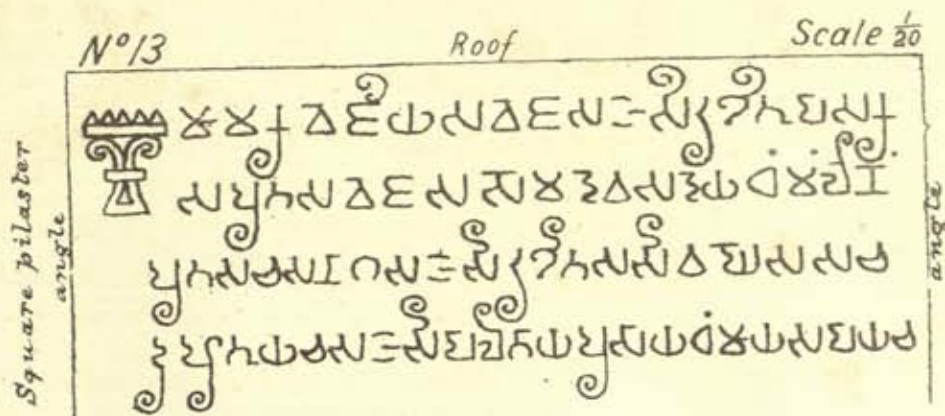
*Sanskrit.*

मामकवैद्यकस्य वैद्यस्य ऋषिरक्षितोपासक-  
स्य पुत्रस्य वैद्यस्य सोमदेवस्य देयधर्मो लयनम्  
पुत्रस्य च स नागस्य ऋषिरक्षितस्य शिवघोषस्य च  
दुहितुश्च स ऋषिपालिताया पुण्याया धर्मायाः सर्पायाश्च ॥

<sup>1</sup> Figured in *The Cave Temples*, Plate III., *fig. 1*.

<sup>2</sup> This is Prof. Jacobi's No. 4 (*Ind. Ant.*, vol. VII., p. 255).

# Kudā Inscriptions







*Translation.*

"The meritorious gift of a cave by the physician Somadeva, the son of the Māmakavejiya physician and worshipper Isirakhita,<sup>1</sup> and his (Somadeva's) sons Nāga, Isirakhita, and Sivaghosa, and daughters Isipālita,<sup>2</sup> Pusā,<sup>3</sup> Dhammā,<sup>4</sup> and Sapā.<sup>5</sup>"

*Remarks.*

*Māmakavejiya*, an epithet of Isirakhita, is equivalent to the Sanskrit *māmakavediya*. Māmaka may be the name of some once famous *vaidya*, or physician, who gave the name to his family; or if *māmaka* be some branch of medicine not now known, the term would mean one of a family skilled in that branch.

*Upāsaka* is a Bauddha and Jaina title for a householder or layman of the sect. In the *Chaturvidha Saṅgha* there are four classes of people—Bhikshus, Bihkshunis, Upāsikas, and Upāsikās.

Just beyond the tank outside this is another cistern, dry and broken in, with inscription No. 14 on the back of the recess over it. It is deeply cut but much weatherworn, so that the latter half of the first two lines is indistinct and the copy conjectural; the 3rd letter in the 2nd line was probably *pu*, and the 5th *ku*, as read; and in the next line the first syllable must have been *mām*.

## INSCRIPTION No. 14.

मंदवानं परस[सि?]वम-  
स प[पु]तस कुमारस  
मदवस देयधम.

*Sanskrit.*

मांडवानां परशिवम-  
स्य पुत्रस्य कुमारस्य  
मांडवस्य देयधर्मः

*Translation.*

"The meritorious gift of Maṇḍava Kumāra, son of Sivama, the chief of the Mandavas (?)"

No. VIII is just beyond the last tank and 3 feet lower than No. VII. It consists of an oblong chamber, with a door near the right end and a window to the left, now broken into one; at the left end is a stone bench. A door in the back, towards the right, leads into a cell having a short recessed bench on the left. Half the length of this bench has been cut to a depth of 19 inches, leaving a 3 inch wall at the front of the bench, and fitted for receiving a trap lid 3" thick, which would complete the bench and form a box 21" square and 16" deep.

No. IX is close to the last and at 6 feet higher level. Entered from the left side of the court is a cell with a stone bench at the back; the front wall is nearly gone, but it had a window to the right of the door. In the right side is a window and a door leading into the verandah which has two octagon columns with cushion bases and capitals and plain octagon pilasters. A large door at the back,

<sup>1</sup> Sans. Rishirakhita.<sup>2</sup> Rishipālita.<sup>3</sup> Pushyā.<sup>4</sup> Dharmā.<sup>5</sup> Sarpā.



with sockets for a frame, leads into a chamber containing a plain dāgoba, the abacus of the capital reaching to the roof. The dāgoba is towards the back of the shrine, but about equidistant from the back and sides. There are traces of plaster on the walls. Inscription No. 15 is at the right end of the verandah of this cave, deeply cut on a smooth panel.

INSCRIPTION No. 15.

अयितिलु उपासकस बंहनस भयाय भयिलाय बंमानिय चेतियघरो देयधर्मं

*Sanskrit.*

आर्यतिलूपासकस्य ब्राह्मणस्य भार्याया भ्राजिलाया ब्राह्मण्याश्चैलगृहं देयधर्मः

*Translation.*

"The meritorious gift of a Chetiyaghara<sup>1</sup> by Bhayilā,<sup>2</sup> a Brāhmaṇi, wife of the Brāhmaṇa Upāsaka Ayitilu.<sup>3</sup>"

No. X is close to the last, but at 5 feet lower level. It has a small court in front, with a door towards the right, now broken into a large window to the left of it. Inside is an oblong chamber opening towards the right into a cell, with a stone bed at the back. Over the window is inscription No. 16, deeply cut on a rough surface. The 13th and 14th letters are probably mā-lā, as in the transcript, and the 20th may perhaps be pā.

INSCRIPTION No. 16.

मालाकारस बहुकस पुतस म[मा]लाकारस सिवपिरितस देयधर्म लेणं

*Sanskrit.*

मालाकारस्य बहुकस्य पुत्रस्य मालाकारस्य शिवपालितस्य देयधर्मो लयनम्

*Translation.*

"The meritorious gift of a Lēṇa by Sivapirita,<sup>4</sup> gardener, son of the gardener Vadhuka."

No. XI is close by, and at 2 feet lower level. It consists, first, of an open verandah with inscription No. 17 on the right end wall, which is mostly broken away, as is also the back wall of this verandah, which was pierced by a door and window into an oblong room with a bench along the back, now much destroyed; then, to the right of the verandah is another larger plain open chamber. This might properly be regarded as two caves.

INSCRIPTION No. 17.

This inscription is deeply cut on a smooth panel, but part of it is broken away: the donor was a daughter of a Mahābhoja<sup>5</sup> of the family or town of Mandava:—

महाभोजवा [लिकाय]

मंदविय इ .....

No. XII, close adjoining and at the same level, is similar to the first part of No. XI, but the verandah is nearly gone except a stone bench at the right end, over the recess above which, and partly on the back wall is inscription No. 18, cut on a rough surface and distinct, but injured at the ends of the lines.

<sup>1</sup> San. Chaityagriha. <sup>2</sup> Sans. Bhrājilā. <sup>3</sup> Sans. Āryatila. <sup>4</sup> Sans. Sivapālita(?)

<sup>5</sup> Conf. Inscript. No. 19.



The door into the room behind has sockets, and to the left of it is a large window, partly broken into one. The inner room has a bench at the back.

INSCRIPTION No. 18.

राजमन्त्रस्य हालस्य [दुहि]

ताय गोयमाया [लेन]

*Sanskrit.*

राजामात्यस्य हालस्य दुहि-

तुर्गोतमाया लयनम्

*Translation.*

"The Lēna of Goyanmā,<sup>1</sup> the daughter of Hāla, the royal minister."

*Remarks.*

This inscription has an odd representation of a lion at the commencement. The 'rāja' was perhaps one of the Mahābhōjas. Of *duṭaya* (daughter) the *du* is partially visible and *tāya* appears in the copy for *tuya*. After *Goyanmāyā*, *le* is also partially legible in the copy.

No. XIII, close to the last and at 2 feet higher level, has an open verandah with a short bench at the right end. Traces of plaster on the walls. Steps lead down in front from the right end of the verandah. Inscription No. 19 is on the back wall over the window, which is to the left of the door leading into a nearly square chamber with bench at the back (see 7th plate). It is rudely cut on a rough surface.

INSCRIPTION No. 19.

महाभोजस्य सादकरस्य सुदर्शनस्य दुहितुर्विजयनिकाय देयधर्मं लेन

*Sanskrit.*

महाभोजस्य सादकरस्य सुदर्शनस्य दुहितुर्विजयनिकाया देयधर्मो लयनम्

*Translation.*

"The meritorious gift of a Lēna by Vijayanikā, daughter of Mahābhōya<sup>2</sup> Sā-dakara Sudāmsana.<sup>3</sup>"

*Remarks.*

*Vijayanikā* is apparently the same as the *Vijayā* of Nos. 1 and 9: the epithets Mahābhōya and Sādakara, applied to her father here, corresponding with the feminine forms Mahābhōjī and Sādagerī applied to *Vijayā*.

No. XIV is close to and on the same level with Cave XIII, and is exactly similar in plan. Inscription No. 20 is on the left end wall and round the back over the window. It is but lightly cut on a smooth panel, but distinct.

<sup>1</sup> Sans. Gautamā.

<sup>2</sup> There is a hole in the stone, as if for an *anusvāra*, over the *ra* in this word. The *u* of *hu* in the fourth word and the *tu* following, are broken; the mark over the *vi* in the last word is a hole in the surface.

<sup>3</sup> Sans. Mahābhōja.

<sup>4</sup> Sans. Sudarśana.



INSCRIPTION No. 20.<sup>1</sup>

करहाकडकस लोहवाणियस महिकस  
देयधमं लेणं

*Sanskrit.*

करहाकटकस्य लोहवाणिजो महिकस्य  
देयधर्मो लयनम्

*Translation.*

"The meritorious gift of a cave by Mahika of Karahâkaḍa, ironmonger."

*Remarks.*

Karahâkaḍa or Karahâkaṭa is Karāḍ in the Sâtârâ district, near which are many Bauddha caves.

About 5 feet further is a tank containing water, and with inscription No. 21 on the back of its recess, deeply cut on a rough surface, but weather-worn and indistinct.

## INSCRIPTION No. 21.

ग[ह]पतिनो वसुलस  
सेठिनो सना[नपोदी]

*Sanskrit.*

गृहपतेर्वसुलस्य  
श्रेष्ठिनः स्नानप्रहिः

*Translation.*

"Of the merchant (*sēṭh*) Vasula,...a bathing tank."

*Remarks.*

The first legible letter is *ga*, the next *hapa* wants the first part of the *ha*; after *sēṭhi* there is apparently a weather-worn *no*, followed by *sanā*, and *na podhi deya dhammam* is peeled off. A *snānaprahi*, Pāli *nāna podhi*, is a tank where the bhikshus could bathe,—open above, with a large aperture and stair down into the water.

About 20 feet from No. XIV is a small recess (apparently a tank now buried) nearly filled with earth and roots, with inscription No. 22 on the back of it, cut on a very rough weather-worn surface.

This has not been read.

About 45 feet beyond No. XIV is a recess like a cell, nearly filled with earth and boulders.

No. XV. About 55 yards beyond No. XIV and at 20 feet higher level is another dāgoba cave. The verandah has had four plain octagonal pillars, of which one is gone; at the ends are square pilasters with the same ornament as before. At each end of the verandah is a cell with a stone bench at the back.

<sup>1</sup> Prof. Jacobi's No. 7 (*ut. sup.*, p. 256.) Prof. Jacobi has remarked that the first six and ninth letters in this inscription differ considerably from the rest, and resemble those used in Aśoka's edicts.—J. B.

*Kudâ Inscriptions*

[illegible]

Nº 20

Roof

Scale 1/10

Door

Window

N<sup>o</sup> 25

Roof

Scale  $\frac{1}{15}$

Window.

Door

Nº 21 Top Scale  $\frac{1}{15}$

၈၃၃၃၃၃၃၃ ၃၃ = ၃၃	၃၃၃၃၃၃၃၃
---------------------	----------

N<sup>o</sup> 22 *Top* Scale  $\frac{1}{20}$

Roof Pitch

Walls

1/20

N<sup>o</sup> 22

Scale  $\frac{1}{20}$

N<sup>o</sup> 23 Roof Scale 1½

angle angle

cell door

N<sup>o</sup> 24 Scale  $\frac{1}{10}$


புதுப்பல  
புதுப்பல

N° 26 Scale  $\frac{1}{20}$

angle 20.7

87 72 28 25

10.8 00







Inscription No. 23<sup>1</sup> in one long line on the left end and left of back walls near the roof. It is deeply cut on a smooth surface, and very distinct.

## INSCRIPTION No. 23.

महाभोजे मंदवे<sup>2</sup> कौत्सिपुत्रे वेलिदतेअहिलस पुत्रस अधगच्छकस रामदत्तस देय  
धम चेतियघरो उयरको च भयाव स वेलिदताव<sup>3</sup> देयधमं उयरको

*Sanskrit.*

महाभोजे मांडवे कौत्सिपुत्रे वेलिदत्तेहिरलस्य पुत्रस्य अधगच्छकस्य रामदत्तस्य देय  
धर्मश्चैयग्रहमपवरकश्च भार्यायाश्च [स ?] वेलिदत्तायाश्च देयधर्मोपवरकः ॥

*Translation.*

“The meritorious gift of a Chêtiyaghara and cell<sup>4</sup> by Râmadatta the Adhagachhaka,<sup>5</sup> the son of Ahila,<sup>6</sup> when Velidatta,<sup>7</sup> son of Kochi,<sup>8</sup> was Mahâbhoja Mandava; and by his wife Velidatâ the meritorious gift of a cell.”

*Remarks.*

*Ahila* may be Sanskrit *Abhîra*, as in early times they were spread over this part of the country, and as testified by an inscription at Nâsik, they were even powerful. Their proper names, like the two mentioned here, often ended in *-data*. But it may, also, be a diminutive *ahi*, ‘snake,’ and an equivalent of *Sapila* (*Sarpila*) in No. 5.

*Adhagachhaka* is the name of a religious sect. The Jainas are divided into *gachhas*.

A wide doorway in the centre leads into the shrine containing a plain dâgoba of which the abacus is against the roof. There are traces of plaster on the walls and roof, and of painting on the columns.

The next four caves are about 30 feet above the level of No. XV, and in a position between XIV and XV but further back towards the summit of the hill, and are here numbered from left to right as an upper range. No. XVI has a tank with good water to the left of the entrance to the court; and another to the right. Both tanks have inscriptions Nos. 24 and 26 on the backs of their recesses. The court is plain, with a low bench across the front of the cave, which consists of an oblong chamber with door and window, and a bench or bed at the left end. Between the door and window is inscription No. 25, very deeply cut and distinct. A door near the left end of the chamber leads into a cell with a bench in its left side. There are traces of plaster on the walls of the chamber and cell.

<sup>1</sup> Jacobi's No. 8 (*u. s.*, p. 256).

<sup>2</sup> The connexion between the *anusvâra* and the *ma* is a flaw or break on the surface of the stone.

<sup>3</sup> Regarding *bhayâva* and *Velidatâva* see Prof. Jacobi's remarks, *ut sup.*

<sup>4</sup> *Uyaraka*, Sans. *apavaraka*.

<sup>5</sup> Sans. *Ardhagachhaka*. <sup>6</sup> Sans. *Âbhîra*(?). <sup>7</sup> Sans. *Vairidattâ*(?). <sup>8</sup> Sans. *Kautsi*.



## INSCRIPTION No. 24.

स...सा.....ण्डु.....

सवं च आतिवासिनीय बोधिय

*Sanskrit.*

सर्वं चान्तेवासिन्या बोध्याः ॥

The last line only is deeply cut, the others are peeled off and decayed: a *hu* below the last line but one suggests the name Venhu (Vishnu). In the last we have "and all, of the female disciple Bodhi."

INSCRIPTION No. 25.<sup>1</sup>

सिधं धेराण भयत

विजयाण आतिवासिणिय

पवइतिकाय सपिलाय

देयधमं लेणं सह सा

लोहिताहि वेण्डुयाहि स[ह] च

आतिवासिणिय बोधिय

*Sanskrit.*

सिद्धम् स्थविराणां भद-त

विजयानामन्तेवासिन्याः

प्रव्रजितिकायाः सर्पिलाया

देयधर्मो लयनं सह सा

लोहिताभिर्विष्णुकाभिः सह च

अन्तेवासिन्या बोध्या ॥

*Translation.*

"To the Perfect! The meritorious gift of a Lena by the nun Sapilā,<sup>2</sup> the female disciple of Thera Bhayanta Vijaya, with Lohitā and Venhuyā,<sup>3</sup> and her (Sapilā's) female disciple Bodhi."

*Remark.*

As Lohitā and Vehnuyā are in the plural majestatis, they may have been fellow-disciples with Sapilā, or perhaps relations.<sup>4</sup>

INSCRIPTION No. 26.<sup>5</sup>

This has been deeply cut, but is weather-worn and broken, though fairly distinct.

मालाकारस मुगुदा.....[दे]

यधम पोदि

<sup>1</sup> Jacobi's No. 9 (u. s., p. 256.)    <sup>2</sup> Sans. Sarpilā.

<sup>3</sup> Sans. Vishnukā. Dr. Bühler proposes, "with her venerable kinswoman Venhuyā."

<sup>4</sup> Prof. Jacobi had already remarked this (*Ind. Ant.*, vol. VII., p. 256).

<sup>5</sup> This is Prof. Jacobi's No. 10 (u. s., p. 256-7).





# Kudā Inscriptions

N° 27

Roof

Scale  $\frac{1}{15}$

𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓

N° 28

Roof

Scale  $\frac{1}{15}$

𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓

N° 29

Scale  $\frac{1}{15}$

𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓

N° 30

Roof

Scale  $\frac{1}{15}$

𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓

N° 31

Roof

Scale  $\frac{1}{10}$

𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓 𑀧𑀺𑀢𑀺𑀓

Stone found lying in verandah of N° 24 Cave. Square and all four sides alike.



Scale  $\frac{1}{20}$

*Sanskrit.*

मालाकारस्य मृगदा [सस्य] दे  
यधर्मः प्रहिः ॥

*Translation.*

"The meritorious gift of a cistern by the gardener Mugudā(sa)."

No. XVII. About 7 feet beyond the tank to the right of this last, and on the same level as that cave, is No. XVII, very like the last, only with a very large window to the left of the door. The doors have no sockets. Traces of plaster on the walls. The right end of the verandah is broken into that of the next cave. Inscription No. 27<sup>2</sup> is on the back wall of the front chamber close to the ceiling and to the left of the cell door (see 8th plate). It has been deeply cut on a smooth surface, but much of it is peeled off.

INSCRIPTION No. 27.

After the first letters we can read—

कोट ..... स्वामिपुत्रस गृह[प]तिणो सयवाहस नागस लेण देयधर्म

*Sanskrit.*

.....स्वामिपुत्रस्य गृहपतेः सार्थवाहस्य नागस्य लयनम् देयधर्मः ॥

*Translation.*

"The meritorious gift of a leṇa by Nāga, the trader and householder who .....son of Svāmi....."

*Remark.*

*Sathavāha*, Sans. *Sārtha-vāha*, is 'a great merchant,' 'leader of a caravan,' and is often applied to a ship-owner or trader.

No. XVIII is close to, and on the same level as, the last, but there is no bench or step up into the verandah, which is therefore 1 foot lower. The door is between two large open windows, and there is a bench at the left end. The cell at the back, towards the right end, has had a large window, now broken into the door, and a bench at the back. Both doors have sockets. There are traces of plaster on the walls. Inscription No. 28 is on the back wall of the verandah to the left, and close under the roof<sup>3</sup> it is deeply cut and distinct.

INSCRIPTION No. 28.

सेठिणो वसुलणक

स देयधर्मं लेण

*Sanskrit.*

श्रेष्ठिनो वसुलणक-

स्य देयधर्मो लयनम् ॥

*Translation.*

"The meritorious gift of a cave (leṇa) by Vasulaṇaka, the merchant (śeṭhi)."

<sup>1</sup> Sans. Mṛigadāsa.

<sup>2</sup> Jacobi's No. 11 (*ibid*, p. 257); his copy, however, was defective.

<sup>3</sup> Jacobi's No. 12 (*ibid*, p. 257); but his copy was imperfect.



No. XIX is close to XVIII; court 13 feet wide, plain, and at 1 foot 6 inches higher level than the last; verandah 14' 9" by 6' 6" like No. XVII; door to right and large window to left, with rough square pillar between them. At the left end a passage 3' 9" wide leads back with a recessed bed 6' 2" by 2' 3" on the right side. To the right a door in the back leads into a cell 6' 9" square, with a recessed bench at the back, 4' 8" long. Both doors have sockets: traces of plaster on the walls.

No. XX is about 57 yards further and at 10 feet higher level; difficult of access; front of verandah gone, and most of the back wall, which has had a door in the centre and a window to the left of it opening into a small square room.

No. XXI is about 27 yards further and 5 feet higher than No. XIX. The court is plain and the verandah has two roughly hewn square pillars. A doorway in the middle of the back wall leads into an unfinished chamber, with a square mass in the centre of the back wall and, being worked out on both sides, was probably intended for a dâgoba. To the left of the entrance is a tank choked up with inscription No. 29, on the back of the recess; it has been deeply cut, but is weather-worn.

INSCRIPTION No. 29.

सेठिणो वसुलणकस

देयधंम पोदि

*Sanskrit.*

श्रेष्ठिनो वसुलणकस्य

देयधर्मः ग्रहिः ॥

*Translation.*

"The meritorious gift of a cistern by Vasulanaka, the merchant."

No. XXII close to the last and at 3 feet lower level; division of the courts broken; bench at left side of the court. A door to the right and window to the left are now broken into one. Inside is a chamber with a bench at the back. Between this and the next is a tank in a recess with good water.

No. XXIII. Just beyond the tank and at same level as the last is a cave with central door and two large windows. At the back of the outer oblong room is a nearly square one, with door and window and a recessed bench at the back. Over the left-hand window is inscription No. 30, cut on a rough surface.

INSCRIPTION No. 30.

सथवाहस वेहमितस<sup>1</sup> त्रितियिकय सिवदताय पु-

सणकमातुय देयधमं लेणं

*Sanskrit.*

सार्थवाहस्य वेशमित्रस्य द्वितीयकायाः शिवदत्तायाः पु-

ष्यणकमातुर्देयधर्मो लयनम् ॥

<sup>1</sup> The *mi* is badly formed and the *â* after *ta* is perhaps only a indentation on the rough surface of the rock; in *bitikaya* read *ôkâya*.



*Translation.*

"The meritorious gift of a cave by Sivadatā, the mother of Pūṣanaka,<sup>1</sup> and second (daughter or wife) of Vehamita,<sup>2</sup> the trader."

*Remark.*

*Bitiyika*, Sans. *dvitīyakā*, 'the second,' probably means the wife or second person in the household, or possibly daughter.

No. XXIV is 12 feet further on and at 4 feet higher level. It is similar to the last, only the front room or verandah is broken in, and the recessed bench is on the right of the inner cell. Inscription No. 31 is to the right of the door and partly on the right end: it is much weather-worn and indistinct.

## INSCRIPTION No. 31.

सठवाहस अच[ल]

दासस

असाळमितस [ले]णं देयधम्म सह

तस...पाथो देय

*Sanskrit.*

सार्थवाहस्य अचल-

दासस्य

अषाढमित्रस्य लयनं देयधर्मः सह .....

तस.....पाठ देयो ॥

*Translation.*

"From the trader Achaladāsa's son Asālamita, the meritorious gift of a cave and a path (?)."

*Remark.*

After °dāsasa a *pu* seems to be omitted, and in the middle of the 3rd line a *le* after *sa*.

No. XXV is close adjoining and at the same level. The front of the verandah is gone; bench at left end; large open window and door in back wall leading into a chamber with recessed bench at the back.

No. XXVI adjoins; verandah broken into from the last; bench at right end of ruined verandah; window and door at the back enter a small plain chamber.

*Lēṇa*, Sans. *layanam*, 'an abode,' among Bauddha caves, a residence for Bhikshus. The other description of cave is the *chaityagriha*, which contained a dāgoba and was used for worship only. Later in the history of Buddhism when *Lēṇas* came to be made very large, a dāgoba, with the *dharmachakra* and *sinha* on either side of it (as in Caves III and VIII at Nāsik), were carved on the wall, or were set into a separate cell or shrine as at Bagh. From the fifth or sixth century, the Mahāyāna sect introduced colossal images of Buddha into the shrines of the *lēṇas*, or *vihāras*. The root *vihrī* means to 'walk about,' 'go apart,' and the term *vihāra* was applied to large monastic halls, where the monks

<sup>1</sup> Sans. Pūṣyaṇaka.

<sup>2</sup> Sans. Vēdamitra.



could walk about, to which they *betook* themselves for the rains, or, perhaps, the name arose from the legends invented respecting Buddha's having visited and *walked about* in the locality of each monastery. These vihâras served the double purpose of being temples for the images of Buddha and places of abode for the Bhikshus. On this plan the Nepâl monasteries are now formed: but the word *vihâra* does not seem to have been in general use before the sixth century A. D.

*Gaṇḍakûṭi* is a small apartment for an image of Buddha only, but with no accommodation for a monk.

*Saṅghārāma* is analogous to the Jaina *dharmaśālās* at their great *tirthas*, having a temple and residences for Bhikshus and Śrāvakas when the great *saṅghas* or pilgrimages visited them. Nothing of this sort, however, now remains in connection with any of the caves of Western India.

## 2.—BHAJA CAVES AND THEIR INSCRIPTIONS.

The small group of caves at Bhājā, about a mile south of the railway, or three miles south of the Kārle caves, are cut in a low spur of the hill which is crowned by Īśapur fort.

The whole of the caves seem to have been the work of the Hīnayāna sect, and do not appear to have been altered by the Mahāyānas of later times. The Chaitya-cave is of a very early type, and has had a wooden front. There are no inscriptions upon it. To the east of it are several ruined vihâras,—none of them large, nor with pillars in their halls,—and the only carving in them are 'Chaitya arches' over the cell doors and string courses of 'rail pattern' connecting them, after the style of Cave XII at Ajanṭā. To the west is a group of fourteen dāgobas cut out of the solid rock; those in front are exposed, but the five behind are under the rock, and in some cases their capitals are joined to it. Several of these have inscriptions, much weather-worn and abraded, which the Paṇḍit has deciphered pretty completely.

Still further west, a small vihâra cave was discovered, and excavated in December 1879. The verandah had a half-arch roof, ribbed, and with dāgobas and Caryatides alternately, arranged along the upper part of the back wall, which is pierced below by two doors and a latticed window. There is also a cell at the right end of the verandah, on each side the door of which and extending along part of the front wall is a large scene carved in low relief, in which are numerous figures; to the right of the cell door elephants and wild beasts, sacred trees, human figures, both male and female, some with short broad swords, one female with a horse or ass's head, &c. On the left side, female demons of hideous proportions seem to be carrying off a chariot and its occupants.

To the left of the window a small square stone seat was carved, but is much broken. On each side the central door, and to the left of the side door is a dwārapāla, also in low relief, with very rich turban, necklaces, bracelets, &c. That on the right holds a bow; the one between the doors (much injured) held two spears; the figure was much damaged and the stone cracked before excavation, but shortly afterwards some mischievous person pushed or knocked it out and destroyed it. The third, to the left, holds two spears with barbed heads. In the left end of the verandah is a small recess, with a pillar and two pilasters in





*Bhâjâ Inscriptions.*



1



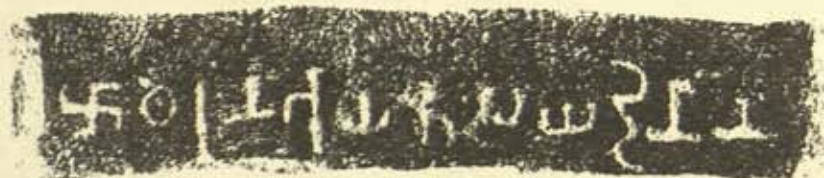
2



3



4



5



6



7



front. The capitals of the pillar and right side pilaster (the left one is broken) are carved with a sort of centaurs or sphinxes, having the bodies of cows or buffaloes, and human female busts. This recess is raised from the floor, and the plinth below is carved with numerous figures executed with much minuteness, and all in a very early style of sculpture.

Inside is a square room with a bench along the left side, over which are two low recesses, and two loftier panels carved each with an armed man. These recesses and panels are each surmounted by a Chaitya arch, projecting well forward. On the back and right side are two cells, and between their doors are recesses also, either for moveable images, or, possibly, for setting vessels and utensils in. All four walls are carved with 'Chaitya arches' connected by string courses of 'rail pattern.'

Altogether, this cave is one of the most curious, and apparently most ancient vihâra cave in Western India, and thus tends to support the theory I put forth some years ago, that the Bhâjâ caves were not, as had been previously suggested, an offshoot from those of Kârlê, but quite an earlier foundation.

The inscriptions are only eight in all, short, and of little immediate historical importance,<sup>1</sup> though they may yet turn out to have connections with others. The first is in the more ancient form of characters; the second is of a later date, the alphabet bearing a near resemblance to that used by the Ândhrabhṛityas.

#### INSCRIPTION No. 1.

Over a cell door in Cave XVII, west of the Chaitya-cave. It is a good deal mutilated, but pretty legible<sup>2</sup> :—

नडसवस नायस

भोगवतस गभो दानं

*Sanskrit.*

नटशर्वस्य ज्ञातस्य

भोगवतस्य गभो दानम् ॥

*Translation.*

"The gift of a cell from Nâdasava, a Nâya of Bhogavatî."

*Remarks.*

Nâya is the name of a caste, otherwise known as Jñâta. Bhogavatî—'a native of Bhogavatî.'

<sup>1</sup> Two of the Bhâjâ inscriptions (our Nos. 2 and 8) were copied by the late Professor L. W. Westergaard, and Nos. 1 and 2 by M. D'Ockon, in 1844, and given to Dr. J. Bird, who gave what he believed to be translations of them (*J. B. B. R. A. S.*, vol. I, pp. 439-443). No better specimens of the results of the ignorance and self-assurance of pedantry could well be produced. He seems to have allowed himself, like Dr. Inman, to be entangled by a theory as to what the inscriptions ought to say, and each word had to be taken up in a particular way and manipulated to suit his system. He claims to differ from Westergaard in his readings both of vowels and consonants, and then transliterates inscription No. 2 as—

*Mahâvatha sâkasâkâ pûtasâ  
tânâmdâtasa dayyâdamâpâda,*

and translates it: "The righteous gift of a symbol and vehicle of the purified Sâka Sâka Sakra or Indra), the resting place of the giver."—J. B.

<sup>2</sup> The photozincograph of these inscriptions (9th plate) is not quite satisfactory. The first letter looks like ना and भोगवतस like भागततस. The actual readings have been ascertained by an inspection of the original.



*Bhâjâ Inscriptions.*

Nº 8



*Bedsâ Cave Inscriptions.*

Nº 1



2.



3



## INSCRIPTION No. 5.

On the base of the fourth dâgoba, very indistinct :—

धेरानं भयंत संघदिनानं

*Sanskrit.*

स्यविराणां भदन्तसंघदत्तानां [स्तूपः] ॥

*Translation.*

“[The *Thupo*] of the venerable reverend Saṅghadina.<sup>1</sup>”

## INSCRIPTION No. 6.

On the capital of one of the dâgobas in the second row, under the rock :—

No. 6.

धेरानं भयंत

*Sanskrit.*

स्यविराणां भदन्त ॥

*Translation.*

“The venerable reverend.<sup>2</sup>”

## INSCRIPTION No. 7.

Over the right-hand cell door in the back of the vihâra Cave No. VI, to the east of the Chaitya :—

बाधया [बोधिया] हालिक जयाया दानं

*Sanskrit.*

बोधिया हालिक जायाया दानम् ॥

*Translation.*

“The gift of Bâdhâ (Bodhi), the ploughman's wife.”

## INSCRIPTION No. 8.

On the *garbha* or dome of the large dâgoba which stands first in the front row, much weather-worn and scarcely legible.

### 3.—THE INSCRIPTIONS AT BEDSA CAVES.

The Bedsâ caves are on the south side of the range of hills in which those of Bhâjâ and Pâtan are, and a few miles south-west from the Khadkâlê railway station. Next to Bhâjâ and Konḍânê in age, the group is but a small one, and its special peculiarity is a vaulted vihâra. This vihâra is very much like a Chaitya cave, having an apsidal back ; but it is low and has no pillars. The cells are arranged round the sides and back ; have the chaitya-arch ornament over

<sup>1</sup> Saṅghadina is the Prâkṛit for Saṅghadatta.

<sup>2</sup> This fills the line ; the name of the Bhadaṅta has never been added.



each; and pilasters of the antique pattern shewn in the accompanying plate, with a portion of the shaft cut away at the corners. Between these pilasters are grated windows of the pattern shewn in the drawing.<sup>1</sup>

There are only three inscriptions, of which two were copied by the late Professor Westergaard and interpreted by Dr. James Bird in his usual style; for he found no difficulty in getting Pāli inscriptions to support an esoteric meaning in accordance with his theory.

#### INSCRIPTION No. 1.

Consisting of two lines on the rock behind a dāgoba; weather-worn and the beginning of each line lost:—

..... य गोभूतिनं आरणकान पैण्डपातिकानं मारकुडवासीनं थुपो  
..... वासिना भतासाळमितेन कारित

*Sanskrit.*

..... गोभूतीनामारण्यकानां पैण्डपातिकानां मारकुटवासीनां स्तूपः  
..... वासिना भट्टाषाढमित्रेण कारितः ॥

*Translation.*

“The Thūpo of Gobhūti, native of Mārakuḍa, an Āraṇaka (and) Peḍapātika. Caused to be made by Asālamita Bhata,<sup>2</sup> inhabitant of.....”

*Remarks.*

*Peḍapātikānam*, Sans. *piṇḍapātikānām*, is one who lives on alms, and is here used in the plural majestatis. *Āraṇaka*, Sans. *āraṇyaka*, a dweller in forests.<sup>3</sup> *Mārakuḍa*, Sans. *Mārakūṭa*, the hill of Māra, is perhaps the old name of that in which the Bedsā caves are.

*Bhata*—must be *bhaṭṭa*—a warrior. The name of his birth-place is lost.

#### INSCRIPTION No. 2.

This consists of three lines, and is cut in the rock over a water cistern near the Chaitya, and tolerably distinct:—

महाभोजवालिकाय म[हा]देवि-  
य महारठिनिय सामडिनिकाय  
[दे]यधम आपदेवणकस वित्तियिकाय-

*Sanskrit.*

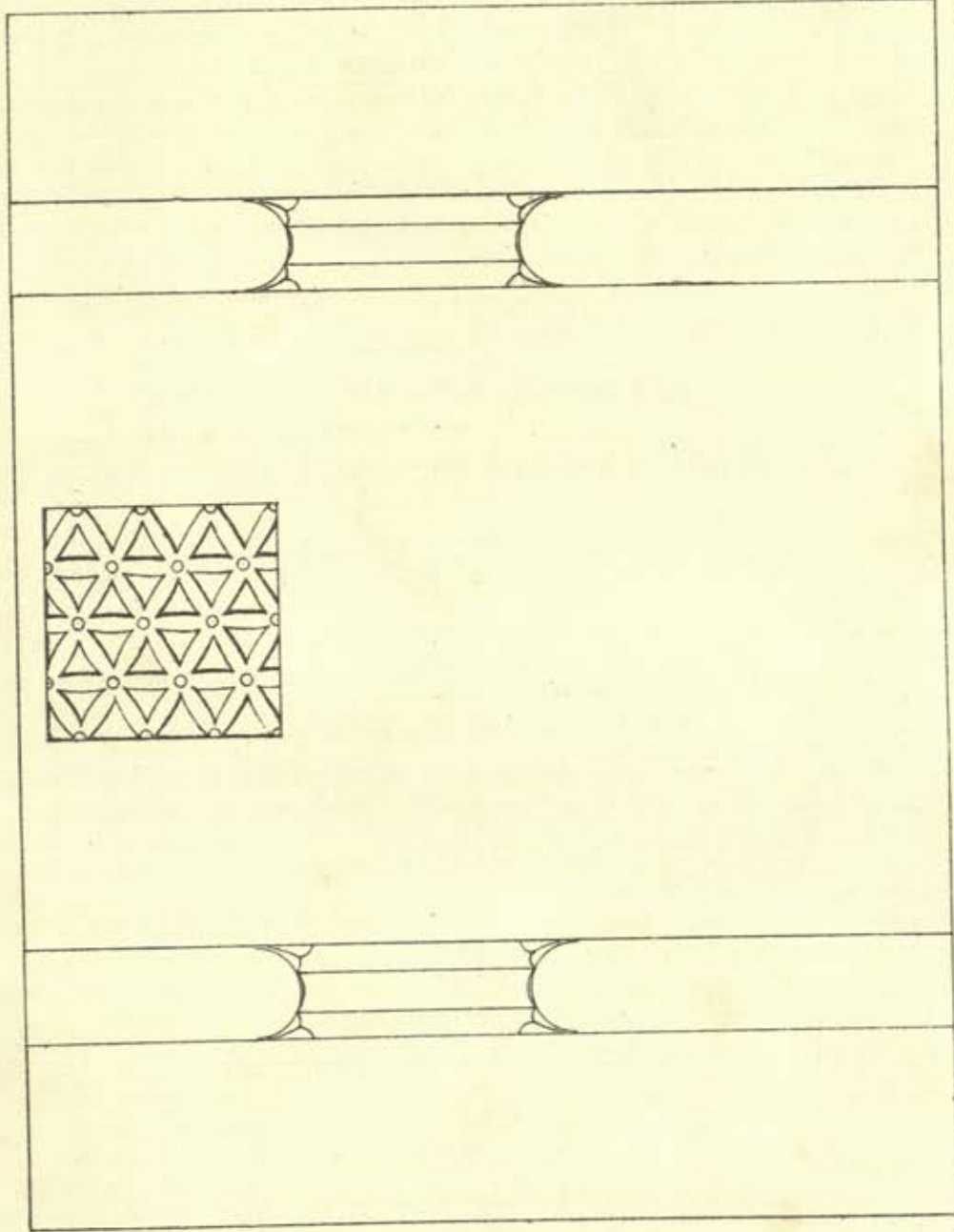
महाभोजवालिकाया महादेव्या  
महारथिन्याः सामडिनिकाया  
देयधर्म आपदेवणकस्य द्वितीयिकायाः ॥

<sup>1</sup> This plate is from the notes of the Messrs. West.

<sup>2</sup> Sans. *Aśāḍhamitra Bhaṭṭa*;—*Bhata* is probably Sans. *bhakta*, ‘devoted.’—G. B.

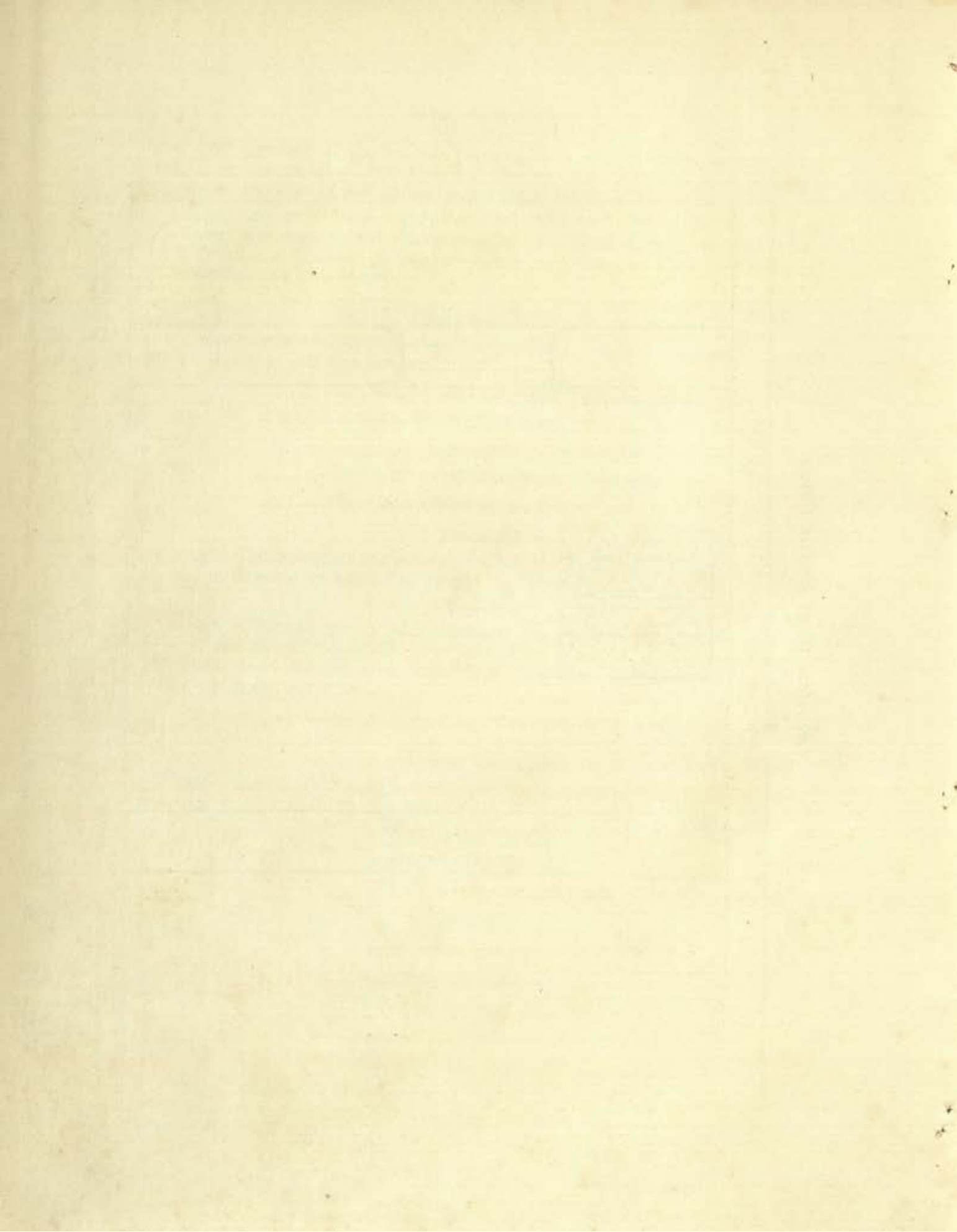
<sup>3</sup> *Gobhūti* must have been rather a notable ascetic in the eyes of his countrymen, having a double title to sanctity.

*Window from Bedsâ Caves*



*Scale 1 Inch to a foot*





*Translation.*

"The religious gift of Mahābhoya's daughter (*bālikā*) Sāmaḍinikā, the Mahā-dēvi (or princess) Mahārathini<sup>1</sup> and second wife of Āpadēvaṇaka."

*Remarks.*

*Madēvi* is a mistake of the engraver's for *Mahādēvi*. *Mahābhoya* must have been a rāja in this part of the country, whose daughter's name Sāmaḍinikā may also be read Sāmesinikā, but the third letter is more like *di* than *si*, and the second, if intended for *me*, is not regularly formed.

## INSCRIPTION No. 3.

Over the door of a cell in the right end of the verandah of the Chaitya:—

नासिकान अनदस सेठिस पुतस पुसणकस दान-

*Sanskrit.*

नासिकस्यानन्दस्य श्रेष्ठिनः पुत्रस्य पुष्यणकस्य दानम् ॥

*Translation.*

"A gift of Pusaṇaka,<sup>2</sup> son of Anada<sup>3</sup> Sethi, inhabitant of Nāsik."

*Remark.*

The fourth letter looks like *ta*, but the sense requires us to read *na*, perhaps indicated by the last stroke being somewhat lengthened.

#### 4.—THE INSCRIPTIONS IN THE BAUDDHA ROCK-TEMPLES AT KARLE.

The Rock-Temples of Kārle are so well known and have been so often described that nothing need be added here respecting them. The carvings on the front wall of the great cave are manifestly of very various ages: those of Buddha and his attendants being evidently the latest. Whether the pairs of figures on each side the doors, and on the inside of the ends of the outer screen, are of the same age as the rest of the front is doubtful. Similar pairs are carved higher up on each end of the verandah, but they are carved in a much better style; and in the case of at least two of those below, we have

<sup>1</sup> This title may mean wife [or daughter] of a great warrior.

<sup>2</sup> Compare the above transcript and translation with those of Dr. J. Bird (*J. B. B. R. A. S.*, vol. I., p. 441):—

*Mahātya palakaiyya manuva  
ya mahāratanayya sāmaddhinakaiyya  
dayādhamā upadā manākāsa vātya kaiyya*

(though one hardly knows whether he meant the Devanāgarī spelling or the Roman to be followed, or why he makes them different). His translation is:—

"A righteous gift of a small offering to the moving power (body), the intellectual principal, the cherishing material body, the offspring of Manu, the precious jewel, the supreme heavenly one here."

By those who know as little of the language as Dr. Bird, any meaning apparently can be extracted from an inscription; and the publication of such stuff leads to sensible people entertaining doubts of all translations from languages like cuneiform but little known.—J. B.

<sup>3</sup> Sans. Pushyanaka.

<sup>4</sup> Sans. Ananda.

<sup>5</sup> Conf. Dr. Bird's reading, *J. B. B. R. A. S.*, vol. I., p. 440.



inscriptions stating that they were added by a Bhadanta or cleric,—whether whilst the excavation of the cave was going on or long after, we do not know.

The inscriptions, however, on the famous Chaitya-cave and its neighbouring monastic dwellings have never been translated. Dr. Stevenson and Dr. J. Wilson attempted one or two of the most prominent, but not with much success. Whilst camped in the neighbourhood in December 1879, Paṇḍit Bhagvānlāl Indrājī took fresh facsimiles of the whole series of twenty-two inscriptions, and transliterated them into Devanāgarī, then turned them verbatim into Sanskrit, and with his assistance in rendering them literally I have made the following English versions from his vernacular :—

#### INSCRIPTION No. 1.

On the left end of the verandah of the great Chaitya-cave, on a deep flat moulding over the heads of three large elephants :—

वेजयन्तीतः सेठिणा भूतपालेना सेलघरं परिनिष्ठापितं जम्बुदिपम्<sup>1</sup> उत्तम

*Sanskrit.*

वेजयन्तीतः सेठिना भूतपालेन सेलघरं परिनिष्ठापितं जम्बुद्वीप उत्तमम्॥

*Translation.*

“Sēth Bhūtapāla, from Vejayanti,<sup>2</sup> has established a rock-mansion, the most excellent in Jambudvīpa.”<sup>3</sup>

*Remarks.*

*Vejayantīta*—*vaijayantitah*—‘ from Vaijayanti ’; *seṭhi*—*śreṣṭhī*—is now usually applied only to merchants. But the original meaning of *śreṣṭhī* is ‘ great, excellent, chief, best,’ and so might be applied to any man of high rank.

On the opposite end of the verandah, facing this is the word *sidham*, in large letters, as if an inscription had been just begun, but never carried further than the invocation.

#### INSCRIPTION No. 2.

On the lion-pillar, or *śinhastambha*, on the left of the entrance :—

महारथिनो गोतिपुत्रस्य अग्निमित्रणकस्य सिहस्तम्भो दानम्

*Sanskrit.*

महारथिनो गोतिपुत्रस्याग्निमित्रणकस्य सिहस्तम्भो दानम्॥

<sup>1</sup> Read जम्बु०.

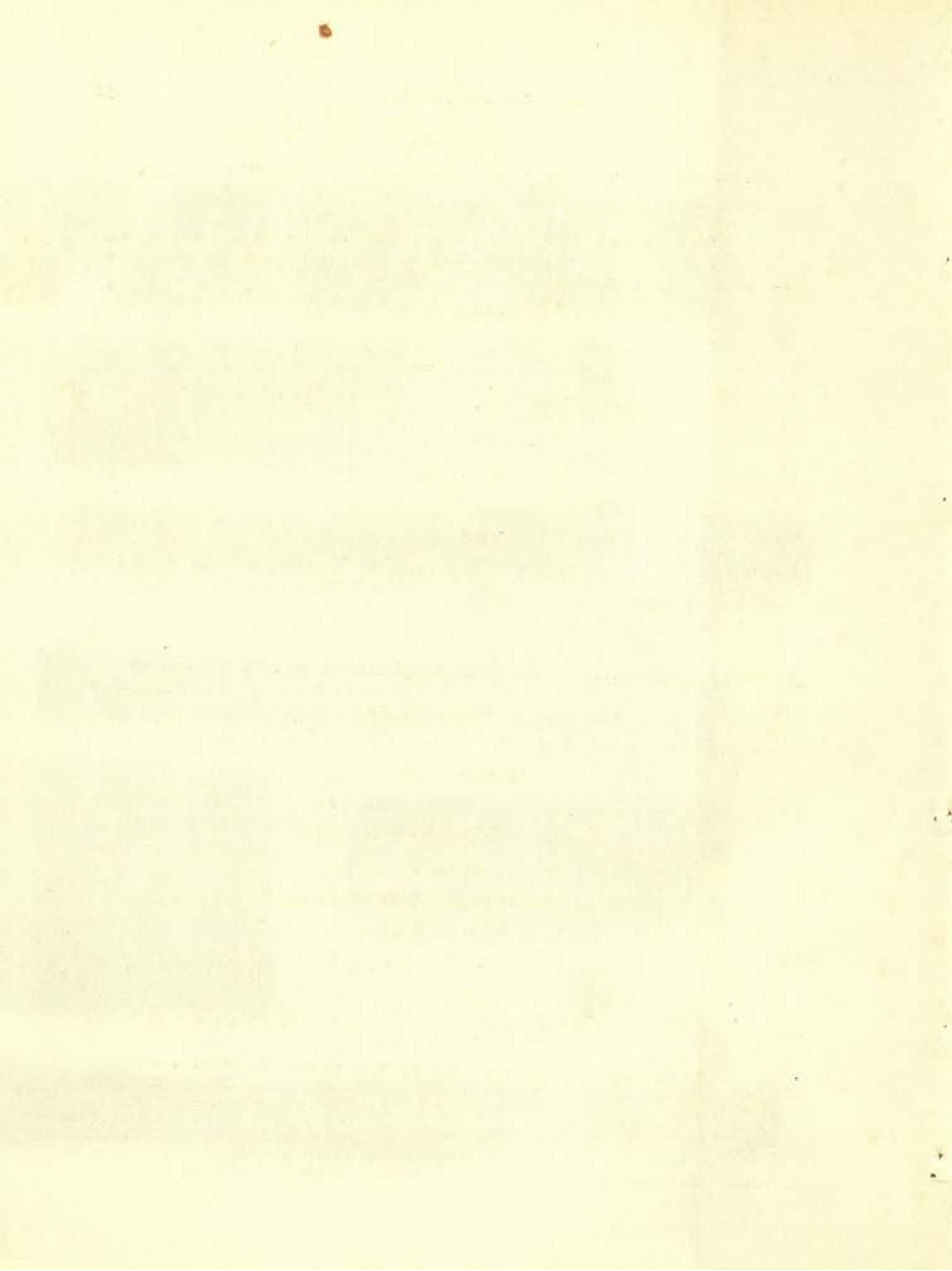
<sup>2</sup> Dr. Bühler has suggested this rendering, and that the correct reading is doubtless *vejayantīta* ‘ from Vejayanti,’ as the fac-simile shows: *Vaijayanti* occurs both in Brahmanical and Jaina books as the name of a town on the coast of the Konkan (see *Petersb. Dict.* sub voce; and Mr. K. T. Telang’s ‘ Kadamba Inscriptions,’ *J. B. B. R. A. S.* vol. XII., p. 321). It is probably the Greek Byzantion.—G. Bühler.

<sup>3</sup> This dedication is strikingly brief: this ‘ rock-mansion ’ is undoubtedly (*Jambudīpanhi uttama*) ‘ the most excellent in Jambudvīpa ’; but we wish the princely merchant had told us a little more of himself,—in whose reign he lived, or when.—J. B.









*Translation.*<sup>1</sup>

"From Agimitranaka, son of Goti, a great warrior, the gift of a lion-pillar."

*Remarks.*

*Agimitranaka*, Sans. *Agnimitranaka*: the syllable *-naka*, added to the name seems to have been a usual practice in those early times. In No. 5 we have *Mahādēvanaka* for *Mahādēva*, and in No. 8, *Mitadēvanaka*.

## INSCRIPTION No. 3.

On the right end of the verandah below the feet of the elephants :—

घेरानं भयंतइंददेवस हथि च पुत्रा दो हथिनं च  
उपरिमा हथिमा च वेपिकादानं

*Sanskrit.*

स्थविराणां भदन्तेन्द्रेवस्य[देवानां] हस्तिनौ च पूर्वे द्वौ हस्तिनां च  
उपरितना अधस्तना च वेदिकादानम् ॥

*Translation.*

"The gift of, first, two elephants,<sup>2</sup> and above and below the elephants, a (rail-pattern) moulding, by the venerable reverend (*bhadanta*) Indadēva.<sup>3</sup>"

*Remarks.*

Over the plinth on which this inscription is, are *three* elephants, of which the first two, with the rail-pattern belt above and below, were the gift of this *Bhadanta*. The word *vedi* here used is applied in Sanskrit to an altar, seat, dais, &c., but in this place and elsewhere it evidently applies to bands or string-courses carved with the rail-pattern.<sup>4</sup>

## INSCRIPTION No. 4.

Over the right-hand side door into the Chaitya :—

धेनुकाकटा गन्धिकस सिहदत्तस दानं घमुघ

*Sanskrit.*

धेनुकाकटात् गन्धिकस्य सिंहदत्तस्य दानं गृहमुखम् ॥

*Translation.*

"The gift of a door by Sihadata,<sup>5</sup> a perfumer, from Dhenukākāṭa."

<sup>1</sup> This inscription was translated by Dr. Stevenson: "The Chief Agimitra, son of the great king Bhoti, erected this lion-crowned pillar." *J. B. B. R. A. S.*, vol. V., pp. 3, and 426, 427.

<sup>2</sup> *Hathi* seems to stand for *hathī* and to be nominative plural. As the plural might be used to denote the number *three*, the translation might thus be: '*Three* elephants, and below and above the first two elephants, a moulding the gift of, &c'.—G. Bühler.

<sup>3</sup> Sans. *Indradēva*.

<sup>4</sup> It is perhaps from the root *ve* 'to weave, bind together' as a railing.

<sup>5</sup> Sans. *Sihadatta*.



*Remarks.*

*Gandhika* is literally a dealer in perfumes, but in early times it was nearly equivalent to our modern druggist, for the perfumer, along with the perfumes he obtained from distant countries, had facilities for obtaining medicinal drugs also, and naturally added them to his stock in trade until he engrossed this part of the business of the  *vaidya*, or physician, who would at first sell also the drugs he prescribed. *Gharamugha*, Sans. *grihamukha*, 'a façade,' implies also the architrave and sculpture round the door, with the arch above and its enclosed lattice work.

## INSCRIPTION No. 5.

The upper inscription on a pillar of the open screen in front of the verandah:—

गहत्तस महदेव-  
णकस मातु भायिलाया दानं

*Sanskrit.*

गृहस्थस्य महदेव-  
णकस्य मातुर्भ्राजिलाया दानम् ॥

*Translation.*

"The gift of Bhâyilā<sup>1</sup>, the mother of Mahādêvanaka, a householder."

*Remark.*

*Gahata* may be a corruption of *grihastha*. The gift must be the pillar bearing this inscription.

## INSCRIPTION No. 6.

On the same pillar, but lower down:—

धेणुकाकटकेण वटकिना सामि[के]  
ण वेणुवासपुतेण घरस  
मुघं कतं दारमुधुकस...

*Sanskrit.*

धेनुकाकटकेण वटकिना स्वामिके-  
न विष्णुवासपुत्रेण गृहस्थ  
मुखं कृतं द्वारमूर्द्धक...

*Translation.*

"Sāmika<sup>2</sup>, son of Veṇuvāsa,<sup>3</sup> a carpenter, a native of Dheṇukākāṭa, made the doorway and.....above the door."

The end of this inscription after the word *dāramudhukasa* is destroyed. The door referred to is perhaps that entering the Chaitya on the left, on which there is no inscription.

<sup>1</sup> Sans. Bhrājilā.

<sup>2</sup> Sans. Svāmika.

<sup>3</sup> Sans. Viṣṇuvāsa. (or Veṇuvāsa).—G.B.

## INSCRIPTION No. 7.

On the fourth pillar inside the Chaitya on the left hand :—

धेनुकाकटा यवनस सिहधयान धंभो दान

*Sanskrit.*

धेनुकाकटायवनस्य सिहधयानां<sup>1</sup> [यस्य] स्तंभो दानम् ॥

*Translation.*

“The gift of a pillar by Sihadhaya,<sup>1</sup> a Yavana, from Dhenukākata.”

*Remarks.*

Sihadhaya's name is in the plural, while *Yavana* is singular, perhaps by a mistake of the engraver. *Yona* or *Yavana*, ‘a Greek,’—probably an Indo-Baktrian, many of whom were converts to Buddhism.

## INSCRIPTION No. 8.

On the shaft of the fifth pillar on the left or north side of the nave :—

सोपारका भयतान धमुतर-  
यान संमानयस थेरस [मा]-  
तुलस अंतेवासिस भान-  
कस नदापुतिस सातिमितस  
सह [मातापि]तुय यभो दानमुलं

*Sanskrit.*

सोपारकाद्रदन्तानां धम्मोत्तरी-  
यानां सन्मानार्थाय स्थविरस्य मा-  
तुलस्यान्तेवासिनो भागिनेय-  
कस्य नन्दापुत्रस्य स्वातिमित्रस्य  
सह [मातापि]तृभ्यां स्तम्भदानमूल्यम् ॥

*Translation.*

“The gift of the cost of a pillar by Sātimita,<sup>2</sup> from Sopāraka, out of respect for his maternal uncle the Bhadaṇṭa Dhamutaraya, by his (i.e., the Bhadaṇṭa's) disciple and sister's son Sātimita, the son of Nandā, with his mother and father.”

*Remarks.*

*Sopāraka*, or *Sorpāraka*, is *Supāra* rear Bassein, of which the Bhadaṇṭa was an inhabitant.

*Samānathasa* is in the genitive case, which is used in *Prākṛit* for the Sanskrit dative *saṁmānārthāya* ‘for respect to.’ In Sanskrit *saṁmānārtham* or *saṁmānāya* is used; but in Aśoka's inscriptions, *sūpāthāya* (Sans. *sūpārthāya*) ‘for soup,’ ‘for the purpose of soup,’ is found; so here, the pillar is for the purpose of respect.

*Bhānaka* in *Prākṛit*, *bhāgineyaka* in Sanskrit, of which *bhānaka* is a corruption; in modern Gujarāṭi, *bhāṇo* is used.

This inscription is much obliterated, probably intentionally, and beneath it, in clear cut letters, is the following, of the same Sātimita :—

<sup>1</sup> Sans. *Sinhadhvaja*.

<sup>2</sup> Sans. *Svātimitra*.



## INSCRIPTION No. 9.

सोपारका भयंतान धमुतरियान भाण-

कस सातिमितस

ससरीरो यमो दानं

*Sanskrit.*

शोपारिकाद्वदन्तानां धर्मोत्तरीयानां भागिने-

यस्य स्वातिमित्रस्य

सशरीरः स्तम्भो दानम् ॥

*Translation.*

"The gift of a pillar containing relics, by Sâtimita from Sopâraka sister's son of Bhadanta Dhamutaraya."

*Remarks.*

There is a hole or receptacle cut for the purpose of holding a relic in the centre of a lotos carved on the front of the pillar just where the inscription ends. No other example like this has been noticed elsewhere.

## INSCRIPTION No. 10.

On the shaft of the third pillar on the same side :—

धेनुकाकटा

धर्मयवनस

*Sanskrit.*

धेनुकाकटात्

धर्मयवनस्य ॥

*Translation.*

"(The gift) of Dhama, a Yavana from Dhenukâkâṭa."

*Remark.*

Here we have a Yavana with the Indian name of Dhama or Dharma.

Dhenukâkâṭa—now Dharanikoṭa near Amarâvati on the Kṛishṇâ, the old capital of the Ândhras. It is frequently mentioned in the cave inscriptions.

## INSCRIPTION No. 11.

On the shaft of the seventh pillar on the left side :—

धेनुकाकटा उसभदत्तपुत्रस मितदे-

वणकस यमो दानं

*Sanskrit.*

धेनुकाकटादृषभदत्तपुत्रस्य मित्रदे-

वणकस्य स्तम्भो दानम् ॥





Nº 12

ॐ नमो भगवते वासुदेवाय

13

13

Fragment of an ancient inscription, likely Coptic or Greek, showing several lines of text carved into a stone surface. The text is arranged in approximately five horizontal lines. The fragment is set against a dark, textured background.



⑥ 1780 0 4 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 101

15

॥ ॐ नमो भगवते वासुदेवाय ॥

18

[illegible]



## Translation.

"The gift of a pillar by Mitadêvanaka<sup>1</sup>, son of Usabhadata<sup>2</sup> from Dhenukākata."

## INSCRIPTION No. 12.

On the inner face of the gallery :—

असादमिताये भिक्षुणि[ये]....

Sanskrit.

असादमित्राया भिक्षुण्याः....

Translation.

"(Gift) of Asādhamitā<sup>3</sup>, a nun....."

Remark.

This must refer to the belt of rail pattern just under the inscription. Some letters at the end of the line are destroyed—probably *veyi* (or *vedikā*) *dānam*, 'gift of the rail.'

## INSCRIPTION No. 13.

On the upper frieze to the right of the central door of the Chaitya and outside :—

[1] सिधं रवेो खहरातस खतपस नहपानस जामातरा दिनिकपुतेन उत्तमदत्तेनत्रि-

[2] गोसतसहसदेण नदिया वणासयं सुवण[ति]रथकरेण [देवा]ण ब्रह्मणानं च सोळस गा-

[3] मदे[न] प्रभासे पूततिथे ब्रह्मणाणं अठमायाप[देण]गावसापि त्रिसतसहसं

[4] दापयिता बलूरकेसु लेणवासान पवजितान चातुदिससघस

[5] यापणय गामो करजिको दत्तो सवान[व]सावासितानं.

Sanskrit.

[1] सिद्धम् । राज्ञः खहरातस्य क्षत्रपस्य नहपानस्य जामात्रा दिनिकपुत्रेण ऋषभदत्तेन त्रि-

[2] गोशतसहस्रदेन नद्यां वर्णशायां सुवर्णतीर्थकरेण देवेभ्यो ब्राह्मणेभ्यश्च षोडशग्रा-

[3] मदेन प्रभासे पूततीर्थे ब्राह्मणेभ्यो ऽष्टौ भार्याप्रदेन गवां चापि त्रिशतसहस्रं

[4] दापयित्रा बलूरकेषु लयनवासीनां प्रवृजितानां चातुर्दिशसंघाय

[5] यापनार्थं ग्रामः करजिको दत्तः सर्वेषां [व]र्षावासिनाम् ॥

Translation.

"To the Perfect. Usabhadatta,<sup>4</sup> son of Dinika and son-in-law of the King Kharāta Khatapa Nahapāna, the giver of 300,000 cows,—having given gold, and being a visitor to the *tīrtha* at the Banāsā river<sup>5</sup>; the giver of sixteen villages to gods and Brāhman; at the holy place Pabhāsa the giver of eight wives to Brāhman; and who caused 300,000 cows to be given;<sup>6</sup> and who at Valuraka

<sup>1</sup> Sans. Mitradêvanaka.

<sup>2</sup> Sans. Rishabhadatta.

<sup>3</sup> Sans. Ashādhamitrā.

<sup>4</sup> Sans. Rishabhadatta.

<sup>5</sup> This conjecture *tīrthakareṇa* is not a very probable one, as *tīrtha* is a modern form and not used in the old Prākṛits. Probably the *ra* of *ratha* is a mistake for *ti*. The explanation of the word *suvarṇatīrthakareṇa* is furnished by Nāsik inscription No. 17, where Usavadāta calls himself *nadyām barnāśyām suvarṇadānatīrthakara*, which in my opinion means 'the founder of a Tīrtha and giver of a gift of gold on the river Banās'; or 'the founder of a Tīrtha by means of a gift of gold.'—G. Bühler.

<sup>6</sup> Instead of *gāvasāpi* I read (a) *puvasam pi* and translate, "who caused annually three hundred thousand (pieces of money) to be distributed." Nāsik inscription No. 17 reads *anuvārshaṁ brahmaṇasatasahasribhajāpayitrā*.—G. Bühler.



gave the village of Karajaka to the *saṅgha* of ascetics from the four quarters residing in the *leṇa*, all dwelling there for the support during the rainy season."

*Remarks.*

*Khaharāta Khatapa Nahapāna*, Sans. *Kshaharāta Kshatrapa Nahapāna*—*Khaharāta* must have been *Nahapāna*'s family name.

A *Baṇṣā* river is in northern Gujarāt, flowing from the base of Abu into the Raṇ of Kachh, and another in eastern Rājputānā, flowing in the Chambal.

*Prabhāsa-tīrtha* is *Somanātha Paṭṭana*, still known as *Prabhāsa Pāṭana*. The 'giving of wives to eight Brāhmaṇs' means that he gave a money donation sufficient to defray the marriage expenses of so many. It is still a custom for wealthy persons to pay the *kanyādāna* of poor Brāhmaṇs, giving a sum of money sufficient to defray the marriage expenses of a daughter, and on the marriage day the donor 'gives away' the girl to her husband.

Whom *Usabhadata* "caused to give" (*dāpayitā*) 300,000 cows is not said: apparently, he did not give them himself.

*Valāraka* appears to be the ancient name of the monastic establishment at *Kārlē*. It occurs in the next two inscriptions also, and is in the plural majestatis; so also at *Nāsik* we have *Triraśmishu* (No. 17, l. 3, in *Tr. Int. Cong. Orion.*, p. 327).

*Karajika*, the village given to the monastery has not been identified: It may be *Karanj* close to *Bedṣā*.

INSCRIPTION No. 14.

To the left of the central door and over the sculptures:—

- [1] राजो वासिष्ठिपुत्रस सामिसिरी [ पुळुमायिस ] सवत्सरे सप्तमे ७ गिम्हपक्षे पचमे ५  
[2] दिवसे पयमे १ एताय पुवाय ओखळकियान महारठिस कोसिकिपुत्रस मितदेवस पुतेन  
[3] [म]हारथिना वासिष्ठिपुतेन सोमदेवेन गामो दत्तो वलूरकासघस वलूरकलेनान सकरा[र]करो[र]सदेय  
Sanskrit. मयो

- [1] राजो वासिष्ठीपुत्रस्य स्वामिश्रीपुळुमायिनः संवत्सरे सप्तमे ७ ग्रीष्मपक्षे पञ्चमे ५  
[2] दिवसे प्रथमे १ एतस्यां पूर्वस्यां [तियौ] औखलकीयानां महारायिनः कौशिकीपुत्रस्य मित्रदेवस्य  
पुत्रेण  
[3] महारायिना वासिष्ठीपुत्रेण सोमदेवेन ग्रामो दत्तः वलूरकसङ्घाय वलूरकलयनानां संस्कारकारणाय देय  
एषः ॥

*Translation.*

"King (*rāṇo*) *Vāsiṭhīputa*, the illustrious lord (*sāmisiri*) [*Puḷumāyi*] in the year seventh (7), of summer the fifth (5) fortnight, and first (1) day. On that day *Somadēva*, a great warrior, the son of *Vasiṭhī* and of *Mitadēva* the son of *Kosikī*, a great warrior of the *Okhalakīyas*,<sup>1</sup> gave a village to the *saṅgha* of *Valuraka*. This gift is for the repairs of the *Valuraka Leṇas*."

<sup>1</sup> The construction of this sentence will be clearer if we put the mothers' names as epithets of their sons, thus: "On that day, the great warrior, *Vasiṭhīputa Somadēva*, son of the great warrior of the *Okhalakīyas*, *Kosikīputa Mitadēva*, gave a village to the *saṅgha* at *Valuraka*."



*Remarks.*

This inscription is somewhat broken : the name of Pulumâyi is gone, but the space left and the name of Vâsithiputa before it, renders it almost certain that this is the name wanting.

The mention of the 5th fortnight of Grîshma shows that the year was not divided into six seasons (*ritu*) but into three—Grîshma, Varshâ, and Hemanta.

*Autkhalakiya* or *Okhalakiya* must be a clan or sept name.

## INSCRIPTION No. 15.

Over the male and female figures to the right of the right-hand side door. The characters used seem rather later, if anything, than those in the preceding inscription :—

भद्रसमस भिक्षुस देयधम मिथून

*Sanskrit.*

भद्रसमस्य भिक्षोर्देयधर्मो मिथुनम् ॥

*Translation.*

" Gift of a pair by the Bhikshu Bhadasama."

## INSCRIPTION No. 16.

This faces the last, being over another pair of figures on the inner side of the right end of the outer screen or front of the verandah :—

भद्रसमस भिक्षुस देयधम मिथून

*Sanskrit.*

भद्रसमस्य भिक्षोर्देयधर्मो मिथुनम् ॥

*Translation.*

" Gift of a pair by the Bhikshu Bhadasama."

## INSCRIPTION No. 17.

On a piece of rail-pattern carving below the sculptures to the left of the central door :—

...[ स ]मणाय मातुय दानं वेयिका

*Sanskrit.*

...श्रमणाया मातुर्दानं वेदिका॥

The beginning of this inscription is destroyed ; what is left reads,—“ ..... the gift of a *vedikâ* by the mother of ..... Samanâ.<sup>2</sup>”

## INSCRIPTION No. 18.

Low down and to the right of the central door of the Chaitya :—

कोटिय भिक्षुणिय घुणिकमातु वेयिका दाण नदि केन क[त]

<sup>1</sup> Sans. Bhadrâsra.

<sup>2</sup> Sans. Samanâ.



*Sanskrit.*

क्रोड्या भिक्षुण्या घृणिकमातुर्वेदिका दानम् । नन्दिकेन कृता ॥

*Translation.*

“The gift of a *vedikā* (rail ornament) by the nun Koḍi, mother of Ghuṇika. Made by Nadika.<sup>1</sup>”

INSCRIPTION No. 20.<sup>2</sup>

In the most northerly upper Cave, No. XII:—

- [1] सिधं रजो वासिठिपुत्रस्य सिरिपुलिमाविस सवच्छरे चतुर्विंशे २४ हेमतान पक्षे तृतीये ३ दिवसे वि-  
[2] तये २ उपासकस्य हरकरणस्य सेतकरण पुत्रस्य सोवसकस्य अबुलामाय वयवस्य इम देयधम मण्डपो-  
[3] नवगर्भ महासंघिकानां परिग्रहे संघे चातुर्विंशे दिने मातापितुन पुजासवस्तान हितसुखस्थितये एकविंशस  
[4] वच्छरे निष्ठितो सहत च मे पुन बुधरक्षितेन मातर चस्य उपासकस्य बुधरक्षितस्य मातु देयधम पाथो अनो

*Sanskrit.*

- [1] सिद्धम् । राज्ञो वासिष्ठीपुत्रस्य श्रीपुलिमावेः संवत्सरे चतुर्विंशे २४ हेमन्तानां पक्षे तृतीये ३ दिवसे द्वि-  
[2] तीये २ उपासकस्य हरकरणस्य सेतकरणपुत्रस्य सोवसकस्य अबुलामायां वास्तव्यस्यायं देयधर्ममण्डपो  
[3] नवगर्भः महासंघिकानां परिग्रहे संघे चातुर्विंशे दत्तः मातापित्रोः प्रजासर्वस्त्वानां हितसुखस्थितये  
एकविंशे सं-  
[4] वत्सरे निष्ठितः सहितं च मे पुनर्बुद्धरक्षितेन मात्रा चास्य उपासिकया । बुद्धरक्षितस्य मातुर्देयधर्मः  
पाथोऽन्यः ॥

*Translation.*

“To the Perfect! The king Vāsīṭhīputa, the illustrious (*siri*) Pulimāvi, in the year (of his reign) twenty-four (24), in the third (3) fortnight of the winter (*hemanta*) months, the second (2) day. This meritorious gift of a nine-celled mandapa by the (*Upāsaka*) layman Harapharaṇa, son of Setapharaṇa,<sup>3</sup> a Sovasaka, native of Abulāmā, for the possession of the *saṅgha* of the Mahāsaṅghas from the four quarters. For the continuance in welfare and happiness of father and mother and all people and living things. Established in the twenty-first year, and with me Budharakhita and his mother an Upāsikā. And in addition the meritorious gift of another passage by the mother of Budharakhita.”

*Remarks.*

The language of this important inscription differs from that usually employed and the varieties of spelling remind us of what occurs on the Kshatrapa coins ;

<sup>1</sup> Sans. Nandika.

<sup>2</sup> Inscription No. 19—just over an image of Buddha which has been inserted at a later date between the central and right-hand door of the Chaitya-cave—is not yet ready. It is of the 19th year of Vāsīṭhīputra's time, and records a benefaction to the Bhikshus by the tālukdār of Māmāla—the modern Māwal.

<sup>3</sup> Harapharaṇa and Setapharaṇa are clearly two Persian names. The former corresponds with the Greek Horophernes or Holophernes. The latter part of both -pharaṇa is the Persian *frana*, ‘lord.’ *Seta* is perhaps the ancient *khshaeta* and the modern *shid*.—G. Bühler.



Nº 17



18



19



20



21







for in one place the genitive ends in *-sa* and in another in *-sya*, and we have *puta* in *Vāsīthīputasa* and *putta* in *Pharanaputtasya*.

The names of the Upāsaka Harapharāṇa and his father Setapharāṇa are unlike any in use in India, and may possibly be of Parthians. The name of their family *sovasaka* has a resemblance to *Śvāvaka*, but their native place Abulāmā has not an Indian name. For *hitasughasthataya* we must read *hitasughasthataye* (in Sans. *hitasukhasthitaye*) *ekavisaśavachare nīthio*—established in the 1st year. The *vi* in *ekavisa*<sup>o</sup> is doubtful and might be read *ti*, making 31st year; but it is uncertain whether he reigned so long as 31 years.

Budharakhita and his mother seem to have been relations who aided Harapharāṇa in the work.

#### INSCRIPTION No. 21.

In a recess over a water cistern at the end of Cave XIII:—

....[संवत्सरे ?] ५ हेमाताण पक्षे.....[एता]य पुवाय ध[भ]यत  
 ....हिणो अतेवासिनिण लेण भगिने.....साविकाण सदिगा  
 ....घसु काले पवइताण संघाय वु.....च देयधम पोद्धि  
 .....परिवारेण उपय.....  
 .....अतेवासिनिहि उत्तमाए.

*Sanskrit.*

.....[संवत्सरे] ५ हेमन्तानां पक्षे ..... एतस्यां पूर्वस्यां  
 .....नां अन्तेवासिनीनां लयनं भागिने[या]: .....श्राविकायाः सदि...  
 .....[निदा]व[स्य] काले प्रव्रजितानां संघाय वु..... च देयधर्मः प्रहिः  
 .....परिवारेण उपय.....  
 .....अन्तेवासिनीभिः ऋषभया .....

This inscription is so defaced that a consecutive translation is impossible. The sense runs thus:—

In the fifth year and of the Hemanta-paksba (of some rāja—possibly Pulumāyi), the female disciple of (some) Bhādanta, gave a leṇa; and a sister's daughter a Śrāvikā (or laic) gave a cistern for the saṅgha of ascetics. With the donor several other names of relations are associated, (but obliterated,) with Usabhā,<sup>1</sup> a female disciple.

*Hematāṇam*—Sans. *haimantānām*—is in the plural, 'of the months of winter.'

#### INSCRIPTION No. 22.

This is in Excavation No. III. to the south of the Chaitya:—

सिध पवइतस बुधरखितस देयधम

<sup>1</sup> Sans. Rishabhā. The frequent occurrence of such names would seem to indicate some connection with Jainism;—the first Jaina being Rishabha.





*Remarks.*

*Kunbi*: this word is derived from the Sanskrit *kuṭumbika*, meaning a person supporting a family; it is now generally used to indicate a particular caste. From the style of alphabet used in this inscription it appears to belong to somewhere between the times of Vāsishṭhīputra and Gautamīputra II. of the Āndhra dynasty.

## 6.—INSCRIPTION FROM KOLHĀPUR.

In making some excavations about two years ago at Kolhāpur the foundations of a large Stūpa were turned up, and in the centre of it was found a square stone box containing a rock-crystal box, or relic-casket. On the square lid of the stone box was cut in pure Maurya or Aśōka characters an inscription (No. 1 on the plate), while on the side of the box was the letter A.

*Bamhasa danam.*

*Dhamagutena kārītam.*<sup>1</sup>

*Translation.*

“The gift of Bamha,<sup>2</sup> made by Dhamaguta.<sup>3</sup>”

## 7.—PITALKHORA CAVE INSCRIPTIONS.

The Pitalkhora Buddha Caves are near the deserted village of Pātna, 12 miles south of Chālisgānw in Khândesh. They are of a very early date, ranking with Bhājā and Khondānê.

On two pillars of the Chaitya-cave are short inscriptions<sup>4</sup> :—

INSCRIPTION No. 1 (No. 3 on the plate).

*Transcript.*

Patīṭhānā Mitadēvasa

Gādhikasa kulasa

[*thab*]o dāna[*m*].

*Sanskrit.*

प्रतिष्ठानात् मित्रदेवस्य

गाधिकस्य कुलस्य

स्तम्भो दानम् ॥

*Translation.*

“A pillar, the gift of Mitadēva of the Gādhi family, from Patīṭhāna.<sup>5</sup>”

*Remark.*

This inscription shows pure Aśōka or Maurya characters.

<sup>1</sup> There not being room for *-ritam* in the second line, it has been inserted between the lines.

<sup>2</sup> Sans. Bramha.

<sup>3</sup> Sans. Dharmagupta.

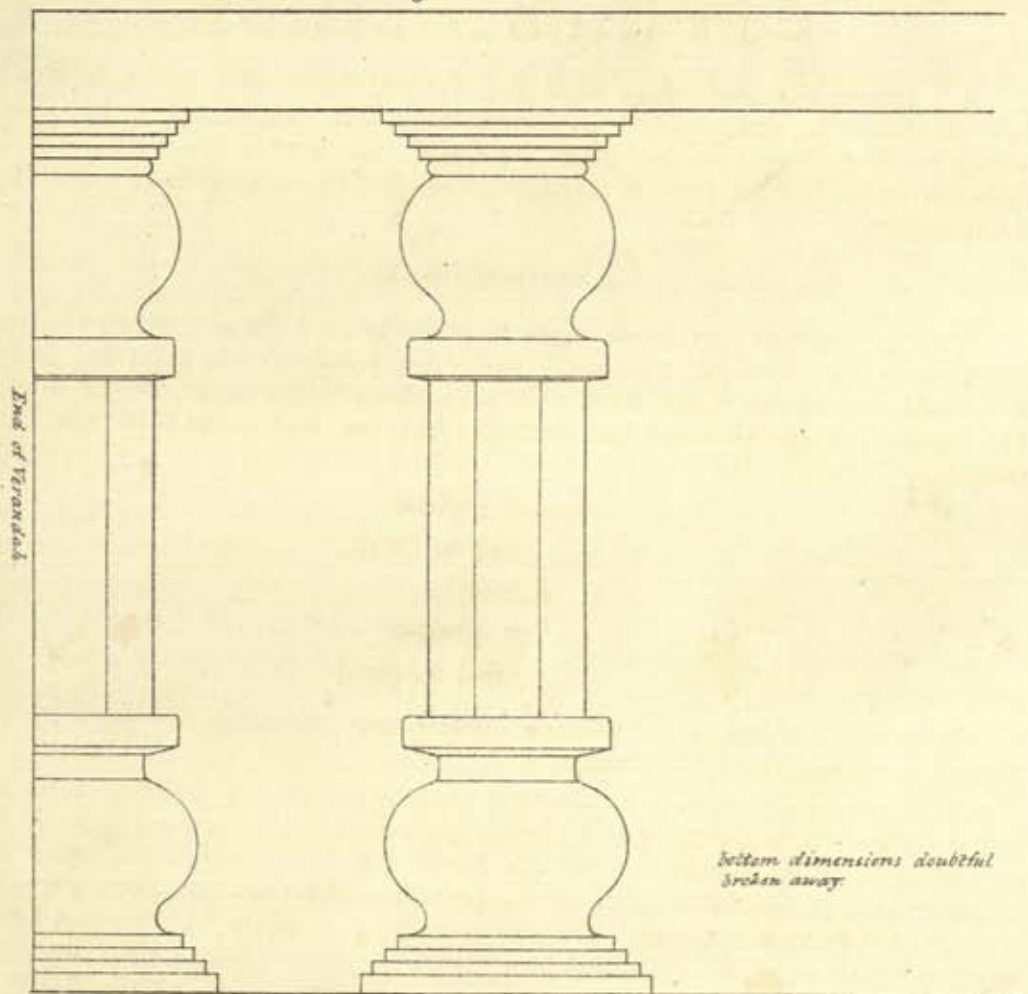
<sup>4</sup> Translated by Dr. G. Bühler, C.I.E.

<sup>5</sup> Pratishṭhāna—Paithāna.



# *Junnar*

*Total length of Verandah 16' 9".*



*Chaitya cave G. N° 3. 2 columns and pilasters of Verandah.*

*Scale  $\frac{1}{4}$  inch to a foot.*

## INSCRIPTION No. 7.

राजवेजस वछी[पुतस म]गिलस पुतस दत्तकस दान

*Sanskrit.*

राजवेजस्य वात्सीपुत्रस्य मगिलस्य पुत्रस्य दत्तकस्य दानम् ॥

“Gift of Dataka<sup>1</sup>, son of the royal physician Magila, the son of Vachhi.”

*Remark.*

The alphabet of these inscriptions in the Vihāra differs very little from those in the Chaitya, and may belong to about 100 B. C., or earlier a little. At this time Paithana was evidently the capital of the district.

## 8.—JUNNAR CAVES AND INSCRIPTIONS.

A number of inscriptions from the Junnar Caves were given in No. 1 of these *Memoranda*, and some of them were afterwards translated by Dr. Kern of Leiden.<sup>2</sup> The Paṇḍit having gone to Junnar with a memorandum of all those known to exist, he took fac-simile impressions of all the accessible ones and copies of the others.

## INSCRIPTION No. 1.

This is in one of a group of caves near the base of the east scarp of Śivaneri hill towards the southern end, on the back of a recessed bench on the left side of a small cave consisting of three cells each about 7 feet square broken into one. The letters left are all clear and distinct, but the first portion of it is broken away.

.....य भूतेनकस

.....पोदे चा देयधम.

*Sanskrit.*

.....य भूतेनकस्य

.....प्रहिष्य देयधर्मः ॥

It records the gift of a *podhi* or cistern and probably the *lena* by some person, perhaps named Bhutenaka.

The above inscription is in the fifth excavation of this group. The third is a chamber 20½ feet by 19½ and 11 feet high with the cylindrical base or drum of a *dāgoba* 5' in diameter near the back. It is 3½ feet high, with a small sunken recess in the flat top, which suggests the idea that the upper portion of it must have been structural. The entrance is 6 feet wide, and the verandah is 16½ feet by 4½ inside the pilasters, and with two columns in front (one destroyed) of the pattern so common here and at Nāsik. A drawing of one of these and the adjoining pilaster is given in the accompanying Plate.

<sup>1</sup> Sans. Dattaka.

<sup>2</sup> *Ind. Ant.*, vol. VI., p. 39.

<sup>3</sup> This plate is a photolithograph from a drawing among the MS. notes of the Messrs. West.



INSCRIPTION No. 2.<sup>1</sup>

This is in one of the group in the upper scarp on the east side of the fort. It is in a chamber 21' by 11', exactly over a vihāra below, measuring 24' by 22', with seven cells, with which it communicates by a stair outside at the right end. The inscription is deeply cut along the upper part of the left wall.

[ १ ] मुधकियस मलस गोलिकियस आनदस वेण जणान देयधम उपठान.

*Sanskrit.*

मूर्द्धकीयस्य मलस्य गौलिकीयस्यानन्दस्य द्वयोर्जनयोर्देयधर्म उपस्थानम्॥

"Gift of a reception-hall by Mudhakiya Mala and Golikiya Ânada, two men."

*Remarks.*

*Mudhakiya*, probably the Sanskrit *Mūrdhakiya*, and *Golikiya*, Sanskrit *Gollakiya* (the *li* is injured and might be *li* or *la*) are the names of the families to which Mala (Sans. Malla) and Ânada (Sans. Ananda) respectively belonged.

*Upaṭhāna*, Sans. *upasthāna*, 'sitting near,'—a place for receiving visits, a drawing-room—referring to the room in which the inscription is.

Higher up than the group in which Inscription No. 1 is found are a number of cisterns, recesses and caves, on one of which there is a small fragment of an inscription.<sup>2</sup> In the group known as the Bārā-koṭṭi, on the same side of the hill is Inscription No. 3, of which Dr. Stevenson gives the first three lines as his No. 8, and the two last as No. 9.<sup>3</sup>

## INSCRIPTION No. 4.

This inscription is in a Chaitya Cave 31' by 20½' with a flat roof described in my *Memorandum*. The accompanying drawing of one of the pillars in the front part of the cave will illustrate their style.<sup>4</sup> The roof is painted in square panels with a circular ornament in each panel, and the same with the roof of the outer verandah.<sup>5</sup> The inscription is on the back wall of the verandah near the right end.

वरिसेणकस गृहपतिप्रमुखस  
धर्मनिगमस देयधर्म चेतियघरो  
नियुतो सर्वलोकहितसुखाय

*Sanskrit.*

वरिसेनकस्य गृहपतिप्रमुखस्य  
धर्मनैगमस्य देयधर्मश्चेत्यग्रहं  
नियुक्तं सर्वलोकहितसुखाय ॥

"Of Virasenaka, a chief householder and upright merchant, the meritorious gift of a *chetiyaghara*, presented for the welfare and happiness of all."

<sup>1</sup> No. 11 in No. I., and *Ind. Ant.*, vol. VI, p. 38.

<sup>2</sup> *Ind. Ant.*, vol. VI, p. 38b.

<sup>3</sup> *Ind. Ant.*, vol. VI, p. 38b; *Jour. B. B. R. A. Soc.*, vol. V., pp. 160-ff. It is No. 6 among those given by Col. Sykes, *Jour. R. A. Soc.*, vol. IV., pp. 287-ff.

<sup>4</sup> From the MS. notes and drawings of the Messrs. West.

<sup>5</sup> No. 12 *ut. sup.* This is No. 7 of Dr. Stevenson's copies, and No. 7 of Col. Sykes's.



# Junnar Cave Inscriptions.

Scale 1

1  
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Scale 2

2  
[Image of a small inscription fragment]

Scale 3

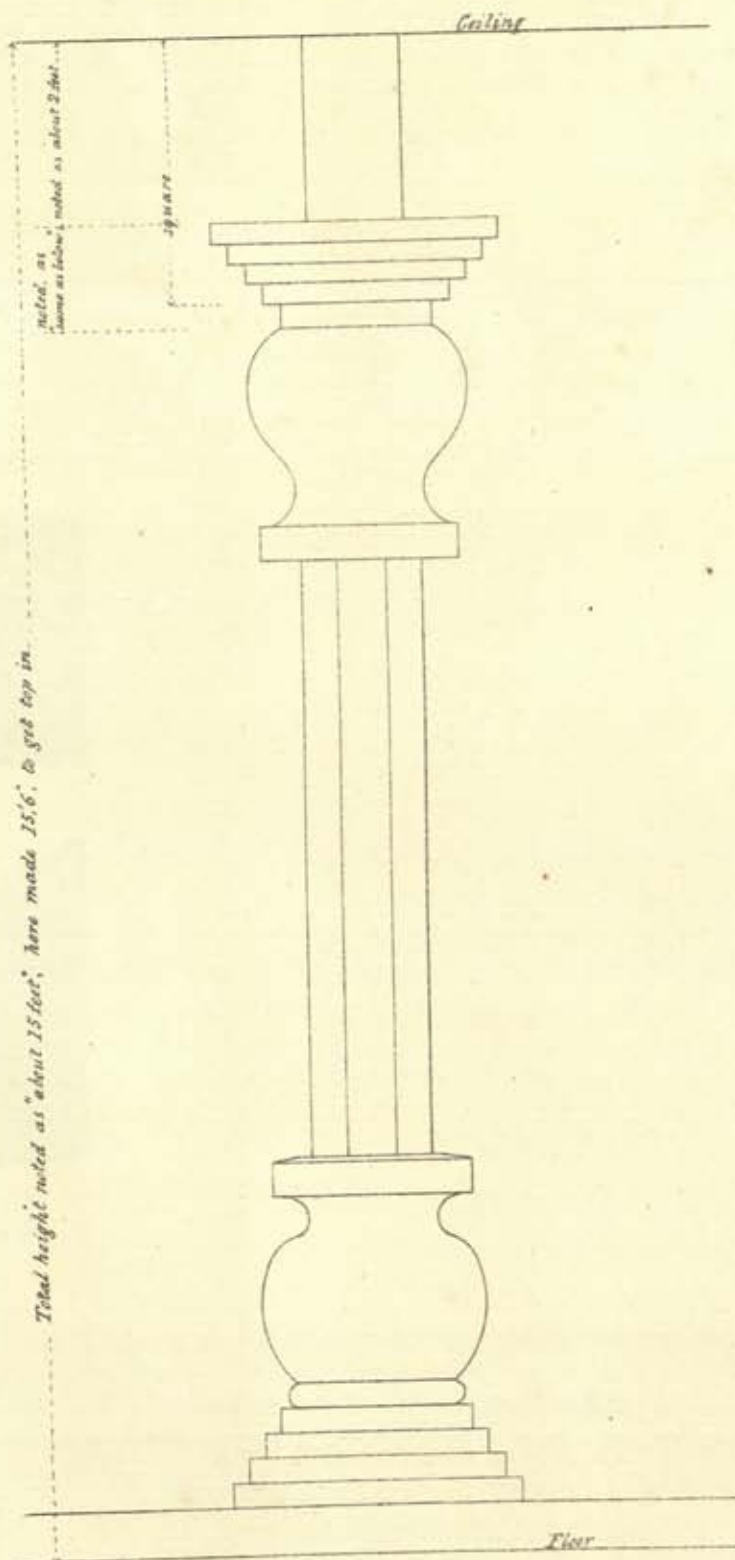
3  
[Image of a large inscription fragment]





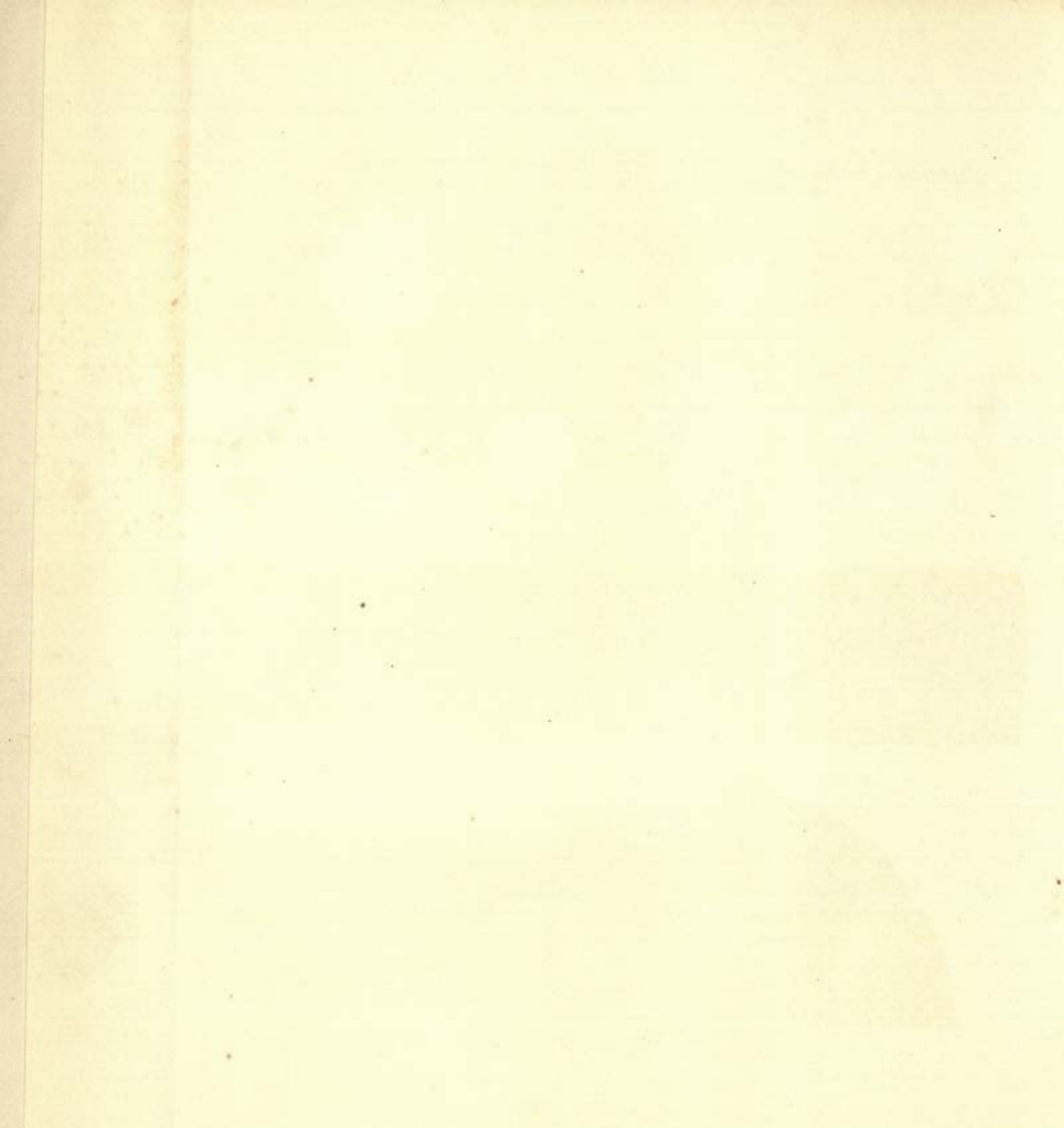
# Junnar

Chaitya cave - B.N. 14 - Columns between inner Verandah and cave.  
2 columns and 2 halves forming pilasters - Scale  $\frac{1}{2}$  inch to a foot.



Photocopygraphed, Govt. Office, Poona, 1950.











*Remark.*

*Dhamanigama*, Sans. *dharmanāigama*, 'who trades uprightly'; *kūṭavāṇijya* and *dharmavāṇijya* are 'unjust' and 'just trading.'

## INSCRIPTION No. 5.

This is near the extreme end of this row of caves, high up above a cistern. It is inaccessible and an eye copy could only be made. It is, however, clearly cut.

यवनस इरिळस गतान देयधम ने पोदियो

*Sanskrit.*

यवनस्येरिलस्य गतान (?) देयधर्मो द्वी प्रही ॥

"The meritorious gift of two cisterns by the Yavana Irila Gatāna (?)."

*Remarks.*

*Yavana* is generally applied to foreigners, but it is impossible to say to what country this man belonged; he may have been a Parthian or Baktrian Greek.

*Gatāna* after the name *Irila* might be read *gabhānam* (Sans. *garbhebhyaḥ*—the 6th case in *Prākṛit* being used for the 4th in *Sanskrit*)—and we should then translate 'for the cells'; but this is doubtful, and in No. 33 the word is again used where such a meaning would not apply.

## INSCRIPTION No. 6.

This is in the last excavation of the group, on the back of a recess above an open cistern. It is difficult to get at and much effaced. At the end of the second line are some letters like *kaṇḍavari*.<sup>2</sup>

[ १ ] अपगुरियान सवगिरियस पुतस पतिबधकस [गि]रिभूतिस [सह] भयाय सिवपालनिकाय

[ २ ] देयधम पोदि लेन च एतस अखयनिवि.....

*Sanskrit.*

अपगुरियाणां शर्वगिरियस्य पुत्रस्य प्रतिबधकस्य गिरिभूतेः सह भार्यया शिवपालनिकया

देयधर्मः प्रहिलियनं चैतस्याक्षयनीवि.....

"The meritorious gift of a *Leṇa* and cistern by *Patibadhaka Giribhūti* son of *Savagiriya* of the *Apaguriyas*, with his wife *Sivapālanikā*; for this, a permanent capital....."

*Remark.*

*Apaguriya* may be the name of a clan.

## INSCRIPTION No. 7.

On the façade of the *Chaitya*<sup>3</sup> at *Mānmodi* hill, on the central flat surface of a half lotus over the entrance—

यवनस चंदानं देयधम गभदा[र]

*Sanskrit.*

यवनस चन्द्राणां [न्द्रस्य] देयधर्मो गभद्वारः ॥

<sup>1</sup> See *Prākṛit Prakāśa* 64, VI.

<sup>2</sup> This is No. 8 of Col. Sykes's copies.

<sup>3</sup> See frontispiece to the *Cave Temples*.



“ The meritorious gift of the façade of a (*garbha*) hall by the Yavana Chāṇḍa.<sup>1</sup> ”

*Remark.*

The name Chanda is in the plural (conf. Kārle Inscription No. 7). The *ra* at the end is broken away.

INSCRIPTION No. 8.

This is found in the series at caves in the southern spur of the Mānmoḍi hill about a mile east from the Chaitya in which is Inscription No. 7. It is on the back wall of an open verandah in a group of chambers now all broken into one. It is much defaced,<sup>2</sup> what is legible reads—

.....[ग]हपतिपु[तानं] भ्रातृणं दान क  
.....सच प[च]गभं देयधर्मं

*Sanskrit.*

.....गृहपतिपुत्राणां भ्रातृणां दानं क  
.....स्य च पञ्चगभं देयधर्मः ॥

“ ...A five-celled (*house*).....the meritorious gift of the brothers, sons of Gahapati..... ”

On a large unfinished Chaitya in this group there are a number of inscriptions, many of them but indistinctly cut on a rough surface.

INSCRIPTION No. 9.

This is on the left end of the back wall of the verandah, just above the level of the door, faintly cut on a rough surface.<sup>3</sup>

ग्रामे पुवानदेशु निवर्त्तनानि  
पनरस १५ पलपस  
देयधर्मं अप[रा]जितसु ग  
ने पयोगोकहये [ दान ? ]

*Sanskrit.*

ग्रामे पुवानदेशु निवर्त्तनानि  
पञ्चदश १५ पलवस्य  
देयधर्मः अपराजिते गणे  
पयोगोक [पयोघोष ?] हस्ते दानम् ॥

“ A meritorious gift of 15 *nivatanas* by Palapa in Puvānada village : the gift in the hand of Payogoka of the Aparājita<sup>4</sup> sect.”

*Remarks.*

The name of Puvānada, like that of all villages, is in the plural.

<sup>1</sup> Sans. Chandra.

<sup>2</sup> It is given as No. 2 of the Junnar inscriptions in Bird's *Caves of Western India*.

<sup>3</sup> This is No. 22 of Dr. Stevenson's, and No. 6 of Dr. Bird's copies.

<sup>4</sup> In the plural.



# Junnar Cave Inscriptions.

9 Scale  $\frac{1}{11}$

𑀓 𑀘 𑀥 𑀭 𑀲 𑀥 𑀭 𑀭 𑀭  
 𑀥 𑀲 𑀥 𑀭 𑀭 𑀭 𑀭 𑀭  
 𑀲 𑀥 𑀭 𑀭 𑀭 𑀭 𑀭 𑀭  
 𑀲 𑀥 𑀭 𑀭 𑀭 𑀭 𑀭 𑀭

10 Scale  $\frac{1}{9}$

𑀓 𑀭 𑀭  
 𑀭 𑀭 𑀭  
 𑀭 𑀭 𑀭  
 𑀭 𑀭 𑀭

11 Scale  $\frac{1}{9}$

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 𑀭 𑀭 𑀭  
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12 Scale  $\frac{1}{9}$

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 𑀭 𑀭  
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 𑀭 𑀭  
 𑀭 𑀭

14 Scale  $\frac{1}{9}$

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 𑀭 𑀭 𑀭 𑀭 𑀭 𑀭 𑀭 𑀭  
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13 Scale  $\frac{1}{11}$

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 𑀭 𑀭 𑀭 𑀭 𑀭 𑀭





4 *hāths* make 1 *danḍa*, and 30 *danḍa* make one *nivartana*; but sometimes 7 *hāths* are allowed to the *danḍa*.

INSCRIPTIONS Nos. 10, 11, 12.

These three inscriptions are on two octagonal pillars in front of the same large unfinished Chaitya Cave at the foot of the hill. They are in well cut letters, but the language is neither Pāli nor Sanskrit. No. 10 is on the left pillar, on the right side of it; No. 11 is on the right pillar corresponding side facing No. 10; and No. 12 is on the adjacent face towards the inner sides, but the lines do not align with those of No. 11.<sup>1</sup>

No. 10.	No. 11.	No. 12.
तावके	अपुराण	आस
केमुस	देसुका	ठाड
ततोभो	हामणा	खुनेस
गदि	रोअठि	ण
	वादिमा	
	निकच	
	वीच	

INSCRIPTION No. 13.

On the left wall of the large recess over the door, and on the same level as the window; the letters are indistinct.<sup>2</sup>

कोणाचिकसेणिय  
उवसको आडुयूम  
सको ॥ वडालिकायं  
करजमुलनिवतणा  
नि विस ॥ कटपुत्रके  
वडमुले निवत  
णानि [न]व

*Sanskrit.*

कोणाचिकश्रेण्या  
उपासक आडुयूम-  
शकः ॥ वडालिकायां  
करजमूले निवर्तना-  
नि विंशतिः ॥ कटपुत्रके  
वटमूले निवर्त-  
नानि नव ॥

<sup>1</sup> These are respectively Dr. Stevenson's Nos. 15, 14, and 13; Dr. Bird's No. 5; and Colonel Sykes's Nos. 3, 2, and 1.

<sup>2</sup> Dr. Stevenson's No. 21.



"By Aḍuṭhūma the Saka, an upāsaka of the guild of the Koṇāchikas (a gift of) 20 *nivatanas* in Vaḍālikā<sup>1</sup> near the Karanja tree, and in Kaṭaputaka, 9 *nivatanas* near the banyan tree."

*Remarks.*

What trade the Koṇāchikas were of, does not appear. The Sakas were perhaps foreigners but converts (*upāsakas*) to Buddhism: Aḍuṭhūma is a foreign name.

There is a Varāda 6 miles N. from Junnar, and a Katur, 5 miles S.S.W., which may be the Vaḍāli and Kaṭaputa (Sans. Kaṭaputra) of this inscription.

INSCRIPTION No. 14.

On the back of the recess over the door and alongside the window on its left. It is contiguous to No. 13. Many of the letters, especially in the lower lines, are very uncertain, as the rock is rough.<sup>2</sup>

महावेजे गामे जावभति  
उदेसेण निवतणानि षणुविस  
सिधगणे अपराजिते  
[नि]असतानि सेलस  
मानमुकडस पुरतो  
तलकवाडके निवत  
णानि तिनि ॥ नगरस  
.....क...सेलउदे  
सेण निवतणानि वे

*Sanskrit.*

महावेद्यग्रामे जावभा  
त्युदेशेण निवर्तनानि षड्विंशतिः  
सिद्धगणे अपरानिते  
न्यस्तानि शैलस्य  
मानमुकुटस्य पुरत-  
स्तलकवाटके निवर्त-  
नानि त्रीणि ॥ नगरस्य  
.....क...शैलेदे-  
शेन निवर्तने द्वे ॥

"In the village of Mahāveja, twenty-six *nivatanas* for Jābabhati. To the Sidhagana of the Aparājitas, three *nivatanas* given at the hill-foot near Mānamukada hill; of the town.....for...hill, two *nivatanas*..."

<sup>1</sup> Sans. V atālik.

This is Dr. Stevenson's Nos. 19 and 20.



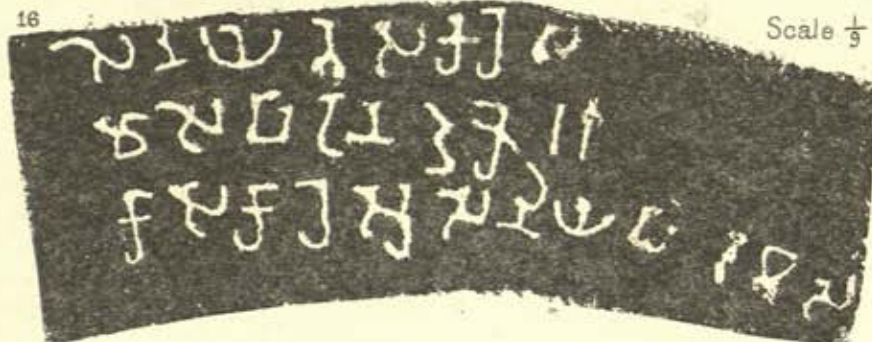


# *Junnar Cave Inscriptions.*

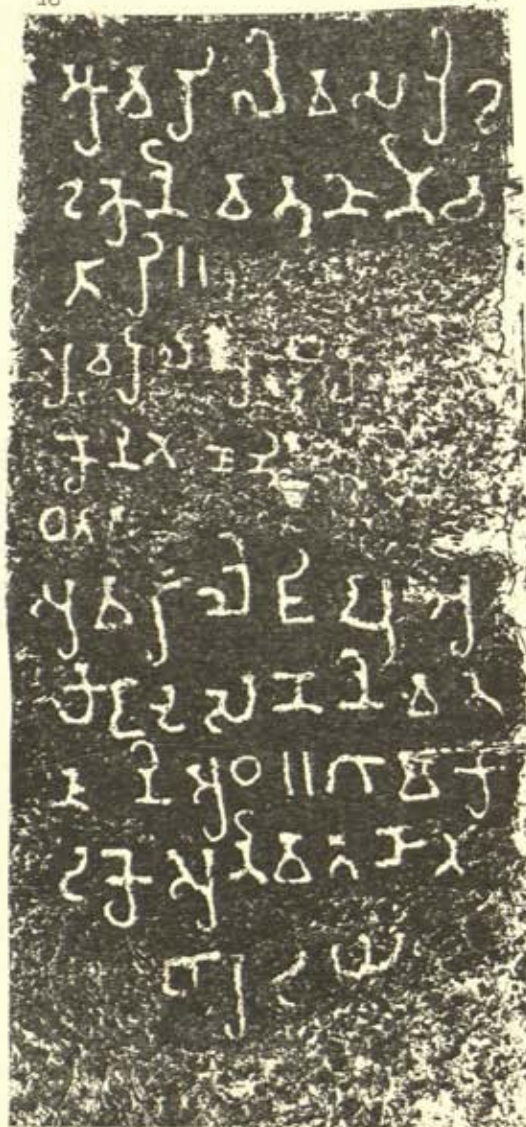
15 Scale  $\frac{1}{9}$



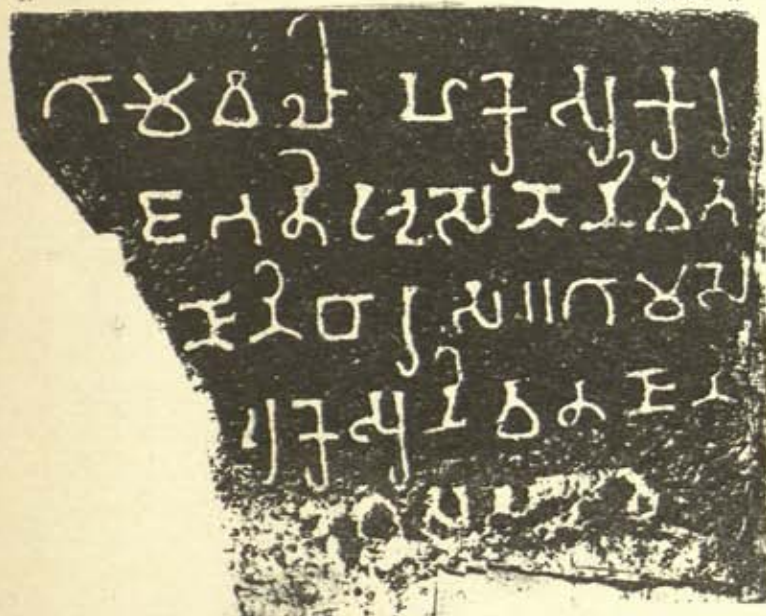
16 Scale  $\frac{1}{9}$



18 Scale  $\frac{1}{11}$



17 Scale  $\frac{1}{11}$





*Remark.*

The Sidhagaṇas evidently belonged to or were a division of the Aparājita sect of Buddhists; *Aparājita* (unconquered) is used as an adjective qualifying *sidhagaṇa*. *Mānamukāḍa* (Sans. *Mānamukūṭa*, 'crown of pride') appears to be the old name of the Mānmoḍa hill, where the inscription is. The donor's name is wanting,—possibly it was the same as in the previous inscription.

## INSCRIPTION No. 15.

This is on the left side of the front of the arch round the window.<sup>1</sup>

<i>Pāli.</i>	<i>Sanskrit.</i>
आवि	आम्रि
काताति	कातति
निवत	निवर्त
णानि द्वे	ने द्वे
वाहत	वाहत
वचेडु	वचेडु-
कस	कस्यै-
एस	तत्

“Two *nivatana*s of mango trees (?).....this of Vāhata Vacheduka.”

*Remark.*

*Ambikatati*, probably Sans. *āmrikatati*, but the *ta* may be *bha* and *āmbi-kabhati*—a mango field.

## INSCRIPTION No. 16.

This is on the right side of the arch, opposite No. 15, but instead of being carved across the front, it is cut in three lines parallel to the arc of the arch.<sup>2</sup>

सेनिये वसकरस  
मासे पाउनदुके  
कासकारेसु सेनिय पादए[क]स

*Sanskrit.* .....

श्रेण्या वंशकारस्य  
मासे पादनद्विकम्  
कांस्यकारेषु [काराणां] श्रेण्याः पादैक.....

“The guild of bamhu-workers, monthly, one and three quarters, and the guild of braziers a quarter.....”

<sup>1</sup> This is Dr. Stevenson's No. 18, and Dr. Bird's No. 1.

<sup>2</sup> This is Dr. Stevenson's No. 17.



*Remarks.*

In *vasakarasa*, the *anusvâra* appears to be lost: Sans. *vaṁśakâra*, a bambu-worker; *kâsakâra*, Sans. *kâṁsyakâra*, braziers, hodie—*kâsâra*.

## INSCRIPTION No. 17.

On the back of the recess to the right of the great arch.<sup>1</sup>

गामे बलाहकेसु कर  
जभति उदेसेण निवत  
णानि बारस॥गामसे  
उरकेसु निवतणानि

.....

*Sanskrit.*

ग्रामे बलाहके करज  
भृत्युद्देशेन निवर्त-  
नानि द्वादश॥ ग्रामसे-  
उरके निवर्तनानि

.....

“In Valâhaka village, for *karajabhati*, twelve *nivatanas*. In Seuraka village ...*nivatanas*.....”

## INSCRIPTION No. 18.

On the right wall of the recess, to the right of No. 17. Many of the letters are doubtful.

अवरिलिव सरिख  
डके निवतलानि च  
तारि ॥  
अवरिल.....

.....

अवरिले जिपुत्र-  
क उदेसेण निवत  
नानि अठ ॥ गामक  
डकेसु निवतणानि  
वार देय.....

<sup>1</sup> Dr. Stevenson's No. 16.





# Junnar Cave Inscriptions.

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*Sanskrit.*

अपरास्थश्रवि-  
 टके निवर्तनानि च-  
 त्वारि ॥  
 अपरास्थ.....  
 .....  
 अपरास्थे जितपुत्र-  
 कोदेशेन निवर्त-  
 नान्यष्टौ ॥ ग्राम-  
 कटके निवर्तनानि  
 द्वादश देय.....

“And on the west in Sirikadaka four *nivatanas*; west.....for Jiputraka eight *nivatanas*; in Kadaka village, twelve *nivartanas*—a meritorious gift.”

## INSCRIPTION No. 19.

On a quadrantal moulding over the door-way, on a rough surface. The lower line and half are in larger letters than the lines above.<sup>1</sup>

(Not Translated.)

## INSCRIPTION No 20.

To the right of the large unfinished Chaitya in which are the preceding inscriptions, is a verandah 15½' by 5' with two cells at the back. It is half filled with earth, and the front broken away. The inscription is on the back wall between the doors of the two cells.<sup>2</sup>

भारुकच्छकानं लंकुडियानं मातूणं  
 अससमस पुताणं<sup>3</sup>  
 बुधमितस बुधराखितस च विगमं देयधर्मं  
*Sanskrit.*

भारुकच्छकयोर्लंकुटिकयोर्भ्रात्रोर-  
 श्वश्रमस्य पुत्रयो-  
 बुद्धमित्रस्य बुद्धरक्षितस्य च दिगर्भं देयधर्मः ॥

“A house of two cells, a meritorious gift by the brothers Budhamita and Budharakhita, Lankudiyas,<sup>4</sup> sons of Asasama, inhabitants of Bharukachha.”

<sup>1</sup> This is Nos. 23 and 24 of Dr. Stevenson's, and Dr. Bird gives the 5th line of it as his No. 7.

<sup>2</sup> This is No. 9 of those in *Ind. Ant.*, vol. VI., p. 36, Dr. Stevenson's No. 12, and Dr. Bird's No. 3.

<sup>3</sup> This is inserted in much smaller letters between the lines.

<sup>4</sup> Probably Sans. *Lankutikas*—a sect.



## INSCRIPTION No. 21.

This is another verandah alongside the last,  $15\frac{1}{2}'$  by  $8'$  with two cells at the back. It is on the back-wall between the doors of the cells, but has not been finished.<sup>1</sup>

सयितिगृहपतिपुत्रस गृहपतिस सिवदासस  
वित्तियिकाय च सहा परिवा

*Sanskrit.*

सयितिगृहपतिपुत्रस्य गृहपतेः शिवदासस्य  
द्वितीयिकायाश्च सह परिवारेण ॥

“(Gift) of the householder Sivadāsa, son of the householder Sayiti, and his wife with all his relatives...”

## INSCRIPTION No. 22.

Next to the last verandah, is another  $18'$  by  $6\frac{1}{2}'$  with two columns and pilasters, without cells, and nearly full of earth. The inscription is outside close to the pilaster. The lower part of it is peeled off and so injured that a translation can hardly be attempted. It seems to have recorded the construction of a cave for Chetiyasa by a householder.<sup>2</sup>

गणाचरियानं थेरानं भ-

यंतसुलसानं तेविजा

नं अंतेवासिनं थेरान

भयंत चेतियसानं तेवि

जानं नंदनकानवक

.....अ कोयलकी

.....च गृहपति

.....नतुनो नदणक

.....

देयधम

*Sanskrit.*

गणाचार्याणां स्थविराणां भ-

दन्तसुलसानां त्रैविद्या-

नामन्तेवासिनां स्थविराणां

भदन्तचैत्यसानां त्रैवि-

द्यानां नंदनकाणवक

.....अ कौस्थलकी

.....च गृहपति

.....नप्तुर्नन्दनक

.....

देयधर्मः ॥

<sup>1</sup> Stevenson's No. 11, Bird's No. 2, and No. 10, *Ind. Ant.*, vol. VI., p. 36.

<sup>2</sup> This is Stevenson's No. 10, and Bird's No. 8.

<sup>3</sup> This letter थ had been at first omitted and then cut above the line.

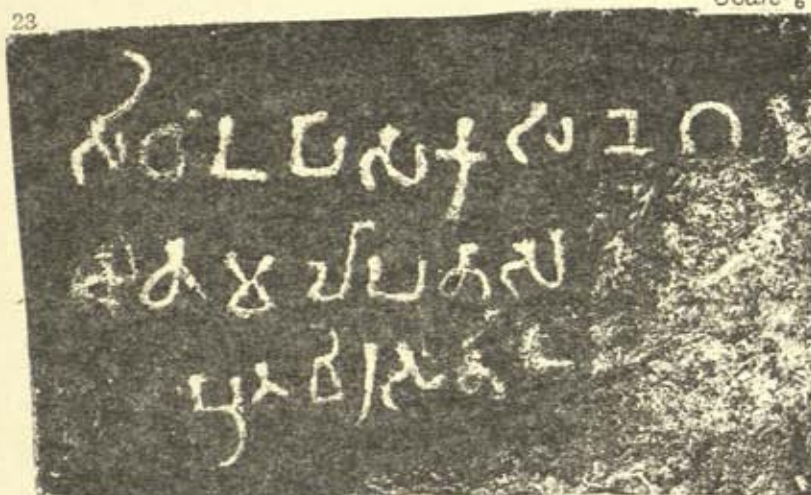




# Junnar Cave Inscriptions.

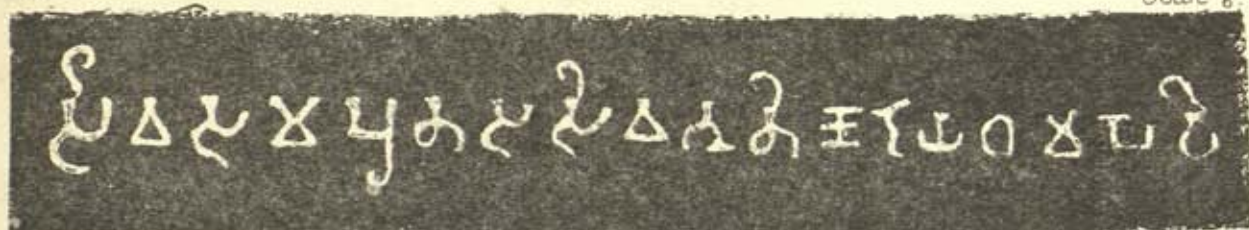
23

Scale  $\frac{1}{8}$



24

Scale  $\frac{1}{8}$



25

Scale  $\frac{1}{9}$



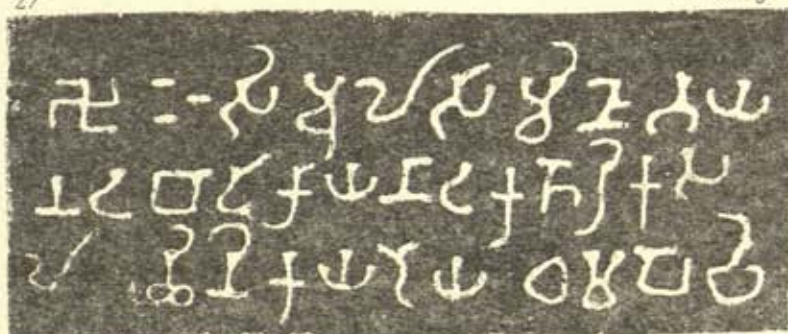
26

Scale  $\frac{1}{8}$



27

Scale  $\frac{1}{9}$





"The Âchârya of the Gana, the venerable (*Thêra*) and reverend (*Bhayanta*) Tevidya<sup>1</sup> Sulasa : his disciple Thêra Bhayanta Chetiyasa, a Tevidya.....*nadana-kânavaka ...kothalaki...* and householder..... his grandson Nandanaka ..... the meritorious gift."

## INSCRIPTION No. 23.

In the eastern slope of the southern spur of the Mânmodi hill is another series of caves. The first excavation is a verandah with two cells, and with two octagonal pillars and pilasters in front. The second is an unfinished Chaitya 33½' by 11½' with flat roof and a large square rough block of stone near the back. On the right hand wall outside the verandah, between the octagonal pilaster and the doorway into the next verandah and rather above the level of the door is an inscription in three long lines but nearly all obliterated. In the second line "son of Satamala" and in the third "son of Virabhuti" can just be made out.

सिधे उपासकस नेगम.....

सतमलपुतस .....

...पुत विरभुति.....

*Sanskrit.*

सिद्धम् । उपासकस्य नैग[मस्य].....

शतमलपुत्रस्य ( ? )

...पुत्रवीरभूति...

## INSCRIPTION No. 24.

Passing two chambers we reach a large recess, with a smaller one over it, on the back-wall of which, but inaccessible, is Inscription No. 24.<sup>2</sup>

सिवसमपुतस सिवभूतिणो देयधम पोदि

*Sanskrit.*

शिवसमपुत्रस्य शिवभूतेर्देयधर्मः प्रदिः॥

"The meritorious gift of a cistern by Sivabhuti, son of Sivasama."

## INSCRIPTION No. 25.

Passing a cistern and two small recesses, we reach another recess with a bench round three sides, on the left side wall of which is the next inscription.<sup>3</sup> It is one of the most important of the series as the only one containing a royal name—that of Nahapâna, which we find also at Nâsik and at Kârlê.

[रवो ] महाखतपस सामिनहपानस

[आ]मायस वल्लसगोतस अयमस

[दे]यधम च [ पो ? ]दि मटपो च पुनयय वसे ४६ कतो

<sup>1</sup> 'Knowing the Tripiṭaka'— Sans. Traividya.

<sup>2</sup> No. 7 in *Ind. Ant.*, vol. VI., p. 35, Stevenson's No. 25, and Bird's No. 4.

<sup>3</sup> Stevenson's No. 26, and No. 8, *Ind. Ant.*, vol. VI, p. 35.



*Sanskrit.*

राज्ञो महाक्षत्रपस्य स्वाभिनहपाणस्या-  
मायस्य वत्ससगोत्रस्यायमस्य  
देयधर्मः प्रहिर्मण्डपश्च पुण्याधीय वर्षे ४६ कृतः ॥

“The meritorious gift of a mandapa and cistern by Ayama of the Vachhasagotra, prime minister of the king Mahākhatapa (*great Satrap*), the lord Nahapāṇa; made for merit, in the year 46.”

The next series of caves are those in the Leṇādri hill about three miles north of the town. Taking the caves from west to east the following inscriptions occur:—

INSCRIPTION No. 26.

In the seventh excavation from the extreme end of the series, which is an open verandah 33½' by about 4', is Inscription No. 26 over a recessed bench in the back-wall. It is clearly cut.<sup>1</sup>

सामरूपासकस्य पुत्रस्य  
सिवभूतिस्य देयधर्म लेणं  
कपिचित्ते संघस्य नियुतं क [ ? ]

*Sanskrit.*

इयामोपासकस्य पुत्रस्य  
शिवभूतेर्देयधर्मो लयनं  
कपिचित्ते संघाय नियुक्तम् ॥

“The meritorious gift of a Leṇa by Sivabhūti, son of Sāmara<sup>2</sup> the Upāsaka, to the Saṅgha of Kapichita.”

*Remark.*

*Kapichita* is probably the old name of the Leṇādri hill, or of the monastic establishment there.

INSCRIPTION No. 27.

Passing a number of excavations we reach a recess over a dry tank which has been broken open. On the back wall of the recess the next inscription is clearly cut.<sup>3</sup>

इसिमुल्लसामिनो भय-  
नदवाळिकाय नाडकतोरिकस्य  
लल्लिनिकय देयधर्म पौदि

<sup>1</sup> This is Dr. Stevenson's No. 6, and Col. Sykes's No. 13; also No. 6, *Ind. Ant.*, vol. VI., p. 35.

<sup>2</sup> Sans. Śyāmala.

<sup>3</sup> Stevenson's No. 5, Sykes's No. 11, and No. 5, *Ind. Ant.*, vol. VI., p. 35.

<sup>4</sup> Read °काय.





# Junnar Cave Inscriptions.

28

Scale  $\frac{1}{8}$

𑀘𑀓𑀡𑀓𑀢𑀓𑀣𑀤𑀥𑀦𑀧𑀨𑀩𑀪𑀫𑀬𑀭𑀮𑀯𑀰𑀱𑀲𑀳𑀴𑀵𑀶𑀷𑀸𑀹𑀺𑀻𑀼𑀽𑀾𑀿𑁀𑁁𑁂𑁃𑁄𑁅𑁆𑁇𑁈𑁉𑁊𑁋𑁌𑁍𑁎𑁏𑁐𑁑𑁒𑁓𑁔𑁕𑁖𑁗𑁘𑁙𑁚𑁛𑁜𑁝𑁞𑁟𑁠𑁡𑁢𑁣𑁤𑁥𑁦𑁧𑁨𑁩𑁪𑁫𑁬𑁭𑁮𑁯𑁰𑁱𑁲𑁳𑁴𑁵𑁶𑁷𑁸𑁹𑁺𑁻𑁼𑁽𑁾𑁿𑂀𑂁𑂂𑂃𑂄𑂅𑂆𑂇𑂈𑂉𑂊𑂋𑂌𑂍𑂎𑂏𑂐𑂑𑂒𑂓𑂔𑂕𑂖𑂗𑂘𑂙𑂚𑂛𑂜𑂝𑂞𑂟𑂠𑂡𑂢𑂣𑂤𑂥𑂦𑂧𑂨𑂩𑂪𑂫𑂬𑂭𑂮𑂯𑂰𑂱𑂲𑂳𑂴𑂵𑂶𑂷𑂸𑂺𑂹𑂻𑂼𑂽𑂾𑂿𑃀𑃁𑃂𑃃𑃄𑃅𑃆𑃇𑃈𑃉𑃊𑃋𑃌𑃍𑃎𑃏𑃐𑃑𑃒𑃓𑃔𑃕𑃖𑃗𑃘𑃙𑃚𑃛𑃜𑃝𑃞𑃟𑃠𑃡𑃢𑃣𑃤𑃥𑃦𑃧𑃨𑃩𑃪𑃫𑃬𑃭𑃮𑃯𑃰𑃱𑃲𑃳𑃴𑃵𑃶𑃷𑃸𑃹𑃺𑃻𑃼𑃽𑃾𑃿𑄀𑄁𑄂𑄃𑄄𑄅𑄆𑄇𑄈𑄉𑄊𑄋𑄌𑄍𑄎𑄏𑄐𑄑𑄒𑄓𑄔𑄕𑄖𑄗𑄘𑄙𑄚𑄛𑄜𑄝𑄞𑄟𑄠𑄡𑄢𑄣𑄤𑄥𑄦𑄧𑄨𑄩𑄪𑄫𑄬𑄭𑄮𑄯𑄰𑄱𑄲𑄳𑄴𑄵𑄶𑄷𑄸𑄹𑄺𑄻𑄼𑄽𑄾𑄿𑅀𑅁𑅂𑅃𑅄𑅅𑅆𑅇𑅈𑅉𑅊𑅋𑅌𑅍𑅎𑅏𑅐𑅑𑅒𑅓𑅔𑅕𑅖𑅗𑅘𑅙𑅚𑅛𑅜𑅝𑅞𑅟𑅠𑅡𑅢𑅣𑅤𑅥𑅦𑅧𑅨𑅩𑅪𑅫𑅬𑅭𑅮𑅯𑅰𑅱𑅲𑅳𑅴𑅵𑅶𑅷𑅸𑅹𑅺𑅻𑅼𑅽𑅾𑅿𑆀𑆁𑆂𑆃𑆄𑆅𑆆𑆇𑆈𑆉𑆊𑆋𑆌𑆍𑆎𑆏𑆐𑆑𑆒𑆓𑆔𑆕𑆖𑆗𑆘𑆙𑆚𑆛𑆜𑆝𑆞𑆟𑆠𑆡𑆢𑆣𑆤𑆥𑆦𑆧𑆨𑆩𑆪𑆫𑆬𑆭𑆮𑆯𑆰𑆱𑆲𑆳𑆴𑆵𑆶𑆷𑆸𑆹𑆺𑆻𑆼𑆽𑆾𑆿𑇀𑇁𑇂𑇃𑇄𑇅𑇆𑇇𑇈𑇉𑇊𑇋𑇌𑇍𑇎𑇏𑇐𑇑𑇒𑇓𑇔𑇕𑇖𑇗𑇘𑇙𑇚𑇛𑇜𑇝𑇞𑇟𑇠𑇡𑇢𑇣𑇤𑇥𑇦𑇧𑇨𑇩𑇪𑇫𑇬𑇭𑇮𑇯𑇰𑇱𑇲𑇳𑇴𑇵𑇶𑇷𑇸𑇹𑇺𑇻𑇼𑇽𑇾𑇿𑈀𑈁𑈂𑈃𑈄𑈅𑈆𑈇𑈈𑈉𑈊𑈋𑈌𑈍𑈎𑈏𑈐𑈑𑈒𑈓𑈔𑈕𑈖𑈗𑈘𑈙𑈚𑈛𑈜𑈝𑈞𑈟𑈠𑈡𑈢𑈣𑈤𑈥𑈦𑈧𑈨𑈩𑈪𑈫𑈬𑈭𑈮𑈯𑈰𑈱𑈲𑈳𑈴𑈶𑈵𑈷𑈸𑈹𑈺𑈻𑈼𑈽𑈾𑈿𑉀𑉁𑉂𑉃𑉄𑉅𑉆𑉇𑉈𑉉𑉊𑉋𑉌𑉍𑉎𑉏𑉐𑉑𑉒𑉓𑉔𑉕𑉖𑉗𑉘𑉙𑉚𑉛𑉜𑉝𑉞𑉟𑉠𑉡𑉢𑉣𑉤𑉥𑉦𑉧𑉨𑉩𑉪𑉫𑉬𑉭𑉮𑉯𑉰𑉱𑉲𑉳𑉴𑉵𑉶𑉷𑉸𑉹𑉺𑉻𑉼𑉽𑉾𑉿𑊀𑊁𑊂𑊃𑊄𑊅𑊆𑊇𑊈𑊉𑊊𑊋𑊌𑊍𑊎𑊏𑊐𑊑𑊒𑊓𑊔𑊕𑊖𑊗𑊘𑊙𑊚𑊛𑊜𑊝𑊞𑊟𑊠𑊡𑊢𑊣𑊤𑊥𑊦𑊧𑊨𑊩𑊪𑊫𑊬𑊭𑊮𑊯𑊰𑊱𑊲𑊳𑊴𑊵𑊶𑊷𑊸𑊹𑊺𑊻𑊼𑊽𑊾𑊿𑋀𑋁𑋂𑋃𑋄𑋅𑋆𑋇𑋈𑋉𑋊𑋋𑋌𑋍𑋎𑋏𑋐𑋑𑋒𑋓𑋔𑋕𑋖𑋗𑋘𑋙𑋚𑋛𑋜𑋝𑋞𑋟𑋠𑋡𑋢𑋣𑋤𑋥𑋦𑋧𑋨𑋩𑋪𑋫𑋬𑋭𑋮𑋯𑋰𑋱𑋲𑋳𑋴𑋵𑋶𑋷𑋸𑋹𑋺𑋻𑋼𑋽𑋾𑋿𑌀𑌁𑌂𑌃𑌄𑌅𑌆𑌇𑌈𑌉𑌊𑌋𑌌𑌍𑌎𑌏𑌐𑌑𑌒𑌓𑌔𑌕𑌖𑌗𑌘𑌙𑌚𑌛𑌜𑌝𑌞𑌟𑌠𑌡𑌢𑌣𑌤𑌥𑌦𑌧𑌨𑌩𑌪𑌫𑌬𑌭𑌮𑌯𑌰𑌱𑌲𑌳𑌴𑌵𑌶𑌷𑌸𑌹𑌺𑌻𑌼𑌽𑌾𑌿𑍀𑍁𑍂𑍃𑍄𑍅𑍆𑍇𑍈𑍉𑍊𑍋𑍌𑍍𑍎𑍏𑍐𑍑𑍒𑍓𑍔𑍕𑍖𑍗𑍘𑍙𑍚𑍛𑍜𑍝𑍞𑍟𑍠𑍡𑍢𑍣𑍤𑍥𑍦𑍧𑍨𑍩𑍪𑍫𑍬𑍭𑍮𑍯𑍰𑍱𑍲𑍳𑍴𑍵𑍶𑍷𑍸𑍹𑍺𑍻𑍼𑍽𑍾𑍿𑎀𑎁𑎂𑎃𑎄𑎅𑎆𑎇𑎈𑎉𑎊𑎋𑎌𑎍𑎎𑎏𑎐𑎑𑎒𑎓𑎔𑎕𑎖𑎗𑎘𑎙𑎚𑎛𑎜𑎝𑎞𑎟𑎠𑎡𑎢𑎣𑎤𑎥𑎦𑎧𑎨𑎩𑎪𑎫𑎬𑎭𑎮𑎯𑎰𑎱𑎲𑎳𑎴𑎵𑎶𑎷𑎸𑎹𑎺𑎻𑎼𑎽𑎾𑎿𑏀𑏁𑏂𑏃𑏄𑏅𑏆𑏇𑏈𑏉𑏊𑏋𑏌𑏍𑏎𑏏𑏐𑏑𑏒𑏓𑏔𑏕𑏖𑏗𑏘𑏙𑏚𑏛𑏜𑏝𑏞𑏟𑏠𑏡𑏢𑏣𑏤𑏥𑏦𑏧𑏨𑏩𑏪𑏫𑏬𑏭𑏮𑏯𑏰𑏱𑏲𑏳𑏴𑏵𑏶𑏷𑏸𑏹𑏺𑏻𑏼𑏽𑏾𑏿𑐀𑐁𑐂𑐃𑐄𑐅𑐆𑐇𑐈𑐉𑐊𑐋𑐌𑐍𑐎𑐏𑐐𑐑𑐒𑐓𑐔𑐕𑐖𑐗𑐘𑐙𑐚𑐛𑐜𑐝𑐞𑐟𑐠𑐡𑐢𑐣𑐤𑐥𑐦𑐧𑐨𑐩𑐪𑐫𑐬𑐭𑐮𑐯𑐰𑐱𑐲𑐳𑐴𑐵𑐶𑐷𑐸𑐹𑐺𑐻𑐼𑐽𑐾𑐿𑑀𑑁𑑂𑑃𑑄𑑅𑑆𑑇𑑈𑑉𑑊𑑋𑑌𑑍𑑎𑑏𑑐𑑑𑑒𑑓𑑔𑑕𑑖𑑗𑑘𑑙𑑚𑑛𑑜𑑝𑑞𑑟𑑠𑑡𑑢𑑣𑑤𑑥𑑦𑑧𑑨𑑩𑑪𑑫𑑬𑑭𑑮𑑯𑑰𑑱𑑲𑑳𑑴𑑵𑑶𑑷𑑸𑑹𑑺𑑻𑑼𑑽𑑾𑑿𑒀𑒁𑒂𑒃𑒄𑒅𑒆𑒇𑒈𑒉𑒊𑒋𑒌𑒍𑒎𑒏𑒐𑒑𑒒𑒓𑒔𑒕𑒖𑒗𑒘𑒙𑒚𑒛𑒜𑒝𑒞𑒟𑒠𑒡𑒢𑒣𑒤𑒥𑒦𑒧𑒨𑒩𑒪𑒫𑒬𑒭𑒮𑒯𑒰𑒱𑒲𑒳𑒴𑒵𑒶𑒷𑒸𑒻𑒻𑒼𑒽𑒾𑒿𑓀𑓁𑓃𑓂𑓄𑓅𑓆𑓇𑓈𑓉𑓊𑓋𑓌𑓍𑓎𑓏𑓐𑓑𑓒𑓓𑓔𑓕𑓖𑓗𑓘𑓙𑓚𑓛𑓜𑓝𑓞𑓟𑓠𑓡𑓢𑓣𑓤𑓥𑓦𑓧𑓨𑓩𑓪𑓫𑓬𑓭𑓮𑓯𑓰𑓱𑓲𑓳𑓴𑓵𑓶𑓷𑓸𑓹𑓺𑓻𑓼𑓽𑓾𑓿𑔀𑔁𑔂𑔃𑔄𑔅𑔆𑔇𑔈𑔉𑔊𑔋𑔌𑔍𑔎𑔏𑔐𑔑𑔒𑔓𑔔𑔕𑔖𑔗𑔘𑔙𑔚𑔛𑔜𑔝𑔞𑔟𑔠𑔡𑔢𑔣𑔤𑔥𑔦𑔧𑔨𑔩𑔪𑔫𑔬𑔭𑔮𑔯𑔰𑔱𑔲𑔳𑔴𑔵𑔶𑔷𑔸𑔹𑔺𑔻𑔼𑔽𑔾𑔿𑕀𑕁𑕂𑕃𑕄𑕅𑕆𑕇𑕈𑕉𑕊𑕋𑕌𑕍𑕎𑕏𑕐𑕑𑕒𑕓𑕔𑕕𑕖𑕗𑕘𑕙𑕚𑕛𑕜𑕝𑕞𑕟𑕠𑕡𑕢𑕣𑕤𑕥𑕦𑕧𑕨𑕩𑕪𑕫𑕬𑕭𑕮𑕯𑕰𑕱𑕲𑕳𑕴𑕵𑕶𑕷𑕸𑕹𑕺𑕻𑕼𑕽𑕾𑕿𑖀𑖁𑖂𑖃𑖄𑖅𑖆𑖇𑖈𑖉𑖊𑖋𑖌𑖍𑖎𑖏𑖐𑖑𑖒𑖓𑖔𑖕𑖖𑖗𑖘𑖙𑖚𑖛𑖜𑖝𑖞𑖟𑖠𑖡𑖢𑖣𑖤𑖥𑖦𑖧𑖨𑖩𑖪𑖫𑖬𑖭𑖮𑖯𑖰𑖱𑖲𑖳𑖴𑖵𑖶𑖷𑖸𑖹𑖺𑖻𑖼𑖽𑖾𑗀𑖿𑗁𑗂𑗃𑗄𑗅𑗆𑗇𑗈𑗉𑗊𑗋𑗌𑗍𑗎𑗏𑗐𑗑𑗒𑗓𑗔𑗕𑗖𑗗𑗘𑗙𑗚𑗛𑗜𑗝𑗞𑗟𑗠𑗡𑗢𑗣𑗤𑗥𑗦𑗧𑗨𑗩𑗪𑗫𑗬𑗭𑗮𑗯𑗰𑗱𑗲𑗳𑗴𑗵𑗶𑗷𑗸𑗹𑗺𑗻𑗼𑗽𑗾𑗿𑘀𑘁𑘂𑘃𑘄𑘅𑘆𑘇𑘈𑘉𑘊𑘋𑘌𑘍𑘎𑘏𑘐𑘑𑘒𑘓𑘔𑘕𑘖𑘗𑘘𑘙𑘚𑘛𑘜𑘝𑘞𑘟𑘠𑘡𑘢𑘣𑘤𑘥𑘦𑘧𑘨𑘩𑘪𑘫𑘬𑘭𑘮𑘯𑘰𑘱𑘲𑘳𑘴𑘵𑘶𑘷𑘸𑘹𑘺𑘻𑘼𑘽𑘾𑘿𑙀𑙁𑙂𑙃𑙄𑙅𑙆𑙇𑙈𑙉𑙊𑙋𑙌𑙍𑙎𑙏𑙐𑙑𑙒𑙓𑙔𑙕𑙖𑙗𑙘𑙙𑙚𑙛𑙜𑙝𑙞𑙟𑙠𑙡𑙢𑙣𑙤𑙥𑙦𑙧𑙨𑙩𑙪𑙫𑙬𑙭𑙮𑙯𑙰𑙱𑙲𑙳𑙴𑙵𑙶𑙷𑙸𑙹𑙺𑙻𑙼𑙽𑙾𑙿𑚀𑚁𑚂𑚃𑚄𑚅𑚆𑚇𑚈𑚉𑚊𑚋𑚌𑚍𑚎𑚏𑚐𑚑𑚒𑚓𑚔𑚕𑚖𑚗𑚘𑚙𑚚𑚛𑚜𑚝𑚞𑚟𑚠𑚡𑚢𑚣𑚤𑚥𑚦𑚧𑚨𑚩𑚪𑚫𑚬𑚭𑚮𑚯𑚰𑚱𑚲𑚳𑚴𑚵𑚷𑚶𑚸𑚹𑚺𑚻𑚼𑚽𑚾𑚿𑛀𑛁𑛂𑛃𑛄𑛅𑛆𑛇𑛈𑛉𑛊𑛋𑛌𑛍𑛎𑛏𑛐𑛑𑛒𑛓𑛔𑛕𑛖𑛗𑛘𑛙𑛚𑛛𑛜𑛝𑛞𑛟𑛠𑛡𑛢𑛣𑛤𑛥𑛦𑛧𑛨𑛩𑛪𑛫𑛬𑛭𑛮𑛯𑛰𑛱𑛲𑛳𑛴𑛵𑛶𑛷𑛸𑛹𑛺𑛻𑛼𑛽𑛾𑛿𑜀𑜁𑜂𑜃𑜄𑜅𑜆𑜇𑜈𑜉𑜊𑜋𑜌𑜍𑜎𑜏𑜐𑜑𑜒𑜓𑜔𑜕𑜖𑜗𑜘𑜙𑜚𑜛𑜜𑜝𑜞𑜟𑜠𑜡𑜢𑜣𑜤𑜥𑜦𑜧𑜨𑜩𑜪𑜫𑜬𑜭𑜮𑜯𑜰𑜱𑜲𑜳𑜴𑜵𑜶𑜷𑜸𑜹𑜺𑜻𑜼𑜽𑜾𑜿𑝀𑝁𑝂𑝃𑝄𑝅𑝆𑝇𑝈𑝉𑝊𑝋𑝌𑝍𑝎𑝏𑝐𑝑𑝒𑝓𑝔𑝕𑝖𑝗𑝘𑝙𑝚𑝛𑝜𑝝𑝞𑝟𑝠𑝡𑝢𑝣𑝤𑝥𑝦𑝧𑝨𑝩𑝪𑝫𑝬𑝭𑝮𑝯𑝰𑝱𑝲𑝳𑝴𑝵𑝶𑝷𑝸𑝹𑝺𑝻𑝼𑝽𑝾𑝿𑞀𑞁𑞂𑞃𑞄𑞅𑞆𑞇𑞈𑞉𑞊𑞋𑞌𑞍𑞎𑞏𑞐𑞑𑞒𑞓𑞔𑞕𑞖𑞗𑞘𑞙𑞚𑞛𑞜𑞝𑞞𑞟𑞠𑞡𑞢𑞣𑞤𑞥𑞦𑞧𑞨𑞩𑞪𑞫𑞬𑞭𑞮𑞯𑞰𑞱𑞲𑞳𑞴𑞵𑞶𑞷𑞸𑞹𑞺𑞻𑞼𑞽𑞾𑞿𑟀𑟁𑟂𑟃𑟄𑟅𑟆𑟇𑟈𑟉𑟊𑟋𑟌𑟍𑟎𑟏𑟐𑟑𑟒𑟓𑟔𑟕𑟖𑟗𑟘𑟙𑟚𑟛𑟜𑟝𑟞𑟟𑟠𑟡𑟢𑟣𑟤𑟥𑟦𑟧𑟨𑟩𑟪𑟫𑟬𑟭𑟮𑟯𑟰𑟱𑟲𑟳𑟴𑟵𑟶𑟷𑟸𑟹𑟺𑟻𑟼𑟽𑟾𑟿𑠀𑠁𑠂𑠃𑠄𑠅𑠆𑠇𑠈𑠉𑠊𑠋𑠌𑠍𑠎𑠏𑠐𑠑𑠒𑠓𑠔𑠕𑠖𑠗𑠘𑠙𑠚𑠛𑠜𑠝𑠞𑠟𑠠𑠡𑠢𑠣𑠤𑠥𑠦𑠧𑠨𑠩𑠪𑠫𑠬𑠭𑠮𑠯𑠰𑠱𑠲𑠳𑠴𑠵𑠶𑠷𑠸𑠺𑠹𑠻𑠼𑠽𑠾𑠿𑡀𑡁𑡂𑡃𑡄𑡅𑡆𑡇𑡈𑡉𑡊𑡋𑡌𑡍𑡎𑡏𑡐𑡑𑡒𑡓𑡔𑡕𑡖𑡗𑡘𑡙𑡚𑡛𑡜𑡝𑡞𑡟𑡠𑡡𑡢𑡣𑡤𑡥𑡦𑡧𑡨𑡩𑡪𑡫𑡬𑡭𑡮𑡯𑡰𑡱𑡲𑡳𑡴𑡵𑡶𑡷𑡸𑡹𑡺𑡻𑡼𑡽𑡾𑡿𑢀𑢁𑢂𑢃𑢄𑢅𑢆𑢇𑢈𑢉𑢊𑢋𑢌𑢍𑢎𑢏𑢐𑢑𑢒𑢓𑢔𑢕𑢖𑢗𑢘𑢙𑢚𑢛𑢜𑢝𑢞𑢟𑢠𑢡𑢢𑢣𑢤𑢥𑢦𑢧𑢨𑢩𑢪𑢫𑢬𑢭𑢮𑢯𑢰𑢱𑢲𑢳𑢴𑢵𑢶𑢷𑢸𑢹𑢺𑢻𑢼𑢽𑢾𑢿𑣀𑣁𑣂𑣃𑣄𑣅𑣆𑣇𑣈𑣉𑣊𑣋𑣌𑣍𑣎𑣏𑣐𑣑𑣒𑣓𑣔𑣕𑣖𑣗𑣘𑣙𑣚𑣛𑣜𑣝𑣞𑣟𑣠𑣡𑣢𑣣𑣤𑣥𑣦𑣧𑣨𑣩𑣪𑣫𑣬𑣭𑣮𑣯𑣰𑣱𑣲𑣳𑣴𑣵𑣶𑣷𑣸𑣹𑣺𑣻𑣼𑣽𑣾𑣿𑤀𑤁𑤂𑤃𑤄𑤅𑤆𑤇𑤈𑤉𑤊𑤋𑤌𑤍𑤎𑤏𑤐𑤑𑤒𑤓𑤔𑤕𑤖𑤗𑤘𑤙𑤚𑤛𑤜𑤝𑤞𑤟𑤠𑤡𑤢𑤣𑤤𑤥𑤦𑤧𑤨𑤩𑤪𑤫𑤬𑤭𑤮𑤯𑤰𑤱𑤲𑤳𑤴𑤵𑤶𑤷𑤸𑤹𑤺𑤻𑤼𑤽𑤾𑤿𑥀𑥁𑥂𑥃𑥄𑥅𑥆𑥇𑥈𑥉𑥊𑥋𑥌𑥍𑥎𑥏𑥐𑥑𑥒𑥓𑥔𑥕𑥖𑥗𑥘𑥙𑥚𑥛𑥜𑥝𑥞𑥟𑥠𑥡𑥢𑥣𑥤𑥥𑥦𑥧𑥨𑥩𑥪𑥫𑥬𑥭𑥮𑥯𑥰𑥱𑥲𑥳𑥴𑥵𑥶𑥷𑥸𑥹𑥺𑥻𑥼𑥽𑥾𑥿𑦀𑦁𑦂𑦃𑦄𑦅𑦆𑦇𑦈𑦉𑦊𑦋𑦌𑦍𑦎𑦏𑦐𑦑𑦒𑦓𑦔𑦕𑦖𑦗𑦘𑦙𑦚𑦛𑦜𑦝𑦞𑦟𑦠𑦡𑦢𑦣𑦤𑦥𑦦𑦧𑦨𑦩𑦪𑦫𑦬𑦭𑦮𑦯𑦰𑦱𑦲𑦳𑦴𑦵𑦶𑦷𑦸𑦹𑦺𑦻𑦼𑦽𑦾𑦿𑧀𑧁𑧂𑧃𑧄𑧅𑧆𑧇𑧈𑧉𑧊𑧋𑧌𑧍𑧎𑧏𑧐𑧑𑧒𑧓𑧔𑧕𑧖𑧗𑧘𑧙𑧚𑧛𑧜𑧝𑧞𑧟𑧠𑧡𑧢𑧣𑧤𑧥𑧦𑧧𑧨𑧩𑧪𑧫𑧬𑧭𑧮𑧯𑧰𑧱𑧲𑧳𑧴𑧵𑧶𑧷𑧸𑧹𑧺𑧻𑧼𑧽𑧾𑧿𑨀𑨁𑨂𑨃𑨄𑨅𑨆𑨇𑨈𑨉𑨊𑨋𑨌𑨍𑨎𑨏𑨐𑨑𑨒𑨓𑨔𑨕𑨖𑨗𑨘𑨙𑨚𑨛𑨜𑨝𑨞𑨟𑨠𑨡𑨢𑨣𑨤𑨥𑨦𑨧𑨨𑨩𑨪𑨫𑨬𑨭𑨮𑨯𑨰𑨱𑨲𑨳𑨴𑨵𑨶𑨷𑨸𑨹𑨺𑨻𑨼𑨽𑨾𑨿𑩀𑩁𑩂𑩃𑩄𑩅𑩆𑩇𑩈𑩉𑩊𑩋𑩌𑩍𑩎𑩏𑩐𑩑𑩒𑩓𑩔𑩕𑩖𑩗𑩘𑩙𑩚𑩛𑩜𑩝𑩞𑩟𑩠𑩡𑩢𑩣𑩤𑩥𑩦𑩧𑩨𑩩𑩪𑩫𑩬𑩭𑩮𑩯𑩰𑩱𑩲𑩳𑩴𑩵𑩶𑩷𑩸𑩹𑩺𑩻𑩼𑩽𑩾𑩿𑪀𑪁𑪂𑪃𑪄𑪅𑪆𑪇𑪈𑪉𑪊𑪋𑪌𑪍𑪎𑪏𑪐𑪑𑪒𑪓𑪔𑪕𑪖𑪗𑪘𑪙𑪚𑪛𑪜𑪝𑪞𑪟𑪠𑪡𑪢𑪣𑪤𑪥𑪦𑪧𑪨𑪩𑪪𑪫𑪬𑪭𑪮𑪯𑪰𑪱𑪲𑪳𑪴𑪵𑪶𑪷𑪸𑪹𑪺𑪻𑪼𑪽𑪾𑪿𑫀𑫁𑫂𑫃𑫄𑫅𑫆𑫇𑫈𑫉𑫊𑫋𑫌𑫍𑫎𑫏𑫐𑫑𑫒𑫓𑫔𑫕𑫖𑫗𑫘𑫙𑫚𑫛𑫜𑫝𑫞𑫟𑫠𑫡𑫢𑫣𑫤𑫥𑫦𑫧𑫨𑫩𑫪𑫫𑫬𑫭𑫮𑫯𑫰𑫱𑫲𑫳𑫴𑫵𑫶𑫷𑫸𑫹𑫺𑫻𑫼𑫽𑫾𑫿𑬀𑬁𑬂𑬃𑬄𑬅𑬆𑬇𑬈𑬉𑬊𑬋𑬌𑬍𑬎𑬏𑬐𑬑𑬒𑬓𑬔𑬕𑬖𑬗𑬘𑬙𑬚𑬛𑬜𑬝𑬞𑬟𑬠𑬡𑬢𑬣𑬤𑬥𑬦𑬧𑬨𑬩𑬪𑬫𑬬𑬭𑬮𑬯𑬰𑬱𑬲𑬳𑬴𑬵𑬶𑬷𑬸𑬹𑬺𑬻𑬼𑬽𑬾𑬿𑭀𑭁𑭂𑭃𑭄𑭅𑭆𑭇𑭈𑭉𑭊𑭋𑭌𑭍𑭎𑭏𑭐𑭑𑭒𑭓𑭔𑭕𑭖𑭗𑭘𑭙𑭚𑭛𑭜𑭝𑭞𑭟𑭠𑭡𑭢𑭣𑭤𑭥𑭦𑭧𑭨𑭩𑭪𑭫𑭬𑭭𑭮𑭯𑭰𑭱𑭲𑭳𑭴𑭵𑭶𑭷𑭸𑭹𑭺𑭻𑭼𑭽𑭾𑭿𑮀𑮁𑮂𑮃𑮄𑮅𑮆𑮇𑮈𑮉𑮊𑮋𑮌𑮍𑮎𑮏𑮐𑮑𑮒𑮓𑮔𑮕𑮖𑮗𑮘𑮙𑮚𑮛𑮜𑮝𑮞𑮟𑮠𑮡𑮢𑮣𑮤𑮥𑮦𑮧𑮨𑮩𑮪𑮫𑮬𑮭𑮮𑮯𑮰𑮱𑮲𑮳𑮴𑮵𑮶𑮷𑮸𑮹𑮺𑮻𑮼𑮽𑮾𑮿𑯀𑯁𑯂𑯃𑯄𑯅𑯆𑯇𑯈𑯉𑯊𑯋𑯌𑯍𑯎𑯏𑯐𑯑𑯒𑯓𑯔𑯕𑯖𑯗𑯘𑯙𑯚𑯛𑯜𑯝𑯞𑯟𑯠𑯡𑯢𑯣𑯤𑯥𑯦𑯧𑯨𑯩𑯪𑯫𑯬𑯭𑯮𑯯𑯰𑯱𑯲𑯳𑯴𑯵𑯶𑯷𑯸𑯹𑯺𑯻𑯼𑯽𑯾𑯿𑰀𑰁𑰂𑰃𑰄𑰅𑰆𑰇𑰈𑰉𑰊𑰋𑰌



*Sanskrit.*

ऋषिमूलस्वामिनो भार्या-  
नन्दबालिकाया नाडक-तोरिकस्य  
लक्ष्मिनिकाया देयधर्मः प्रहिः ॥

“The meritorious gift of a cistern by Lachhinikā,<sup>1</sup> wife of Torika the Nā-  
daka,<sup>2</sup> [and] Nāḍabālikā, wife of Mulasāmi Isi.”

INSCRIPTION No. 28.

In the next recess also over a cistern, is an inscription, distinctly cut on the back wall and beginning and ending with a *svastika*.<sup>4</sup>

कलीअञ्जकस कुडिरपुत्रस  
सुवर्णकारस सघकस पोढि देयधर्मं

*Sanskrit.*

कल्याणकस्य कुटीरपुत्रस्य सुवर्ण-  
कारस्य सङ्घकस्य प्रहिर्देयधर्मः ॥

“The meritorious gift of a cistern by Saghaka,<sup>5</sup> a goldsmith, son of Kudira<sup>6</sup> of Kalyāṇa.”

INSCRIPTION No. 29.

After the last are three chambers opening into one verandah; then a cell with an open verandah, and at a lower level is another cell with a verandah. The next is a flat roofed Chaitya, 22' by 12' with a dāgoba. The verandah measures 20' by 3' with two columns and pilasters in front, broken away. The inscription is on the back wall of the verandah, high up, and to the left of the door.<sup>7</sup>

कपिलउपासकस नतुनो तापसउपासकस  
पुत्रस आनदस देयधर्मं चेतियघरो नियुतो

*Sanskrit.*

कपिलोपासकस्य नतुस्तापसोपासकस्य  
पुत्रस्यानन्दस्य देयधर्मश्चेत्यगृहं नियुक्तम् ॥

“The meritorious gift of a Chetiyaghara given by Ānad, son of Tāpasa the Upāsaka, and grandson of Kapila the Upāsaka.”

After passing the large vihāra now appropriated as a temple of Gaṇapati a vaulted Chaitya is reached, near the top of the ascent. It measures 41' by 22'

<sup>1</sup> Sans. Lakshminika.<sup>2</sup> Nāḍaka must be a caste name.<sup>3</sup> Sans. Rishi.<sup>4</sup> Stevenson's No. 4, Bird's No. 12, Sykes's No. 12, and No. 4 in *Ind. Ant.*, vol. VI., p. 35.<sup>5</sup> Sans. Sanghaka.<sup>6</sup> Sans. Kuṭīra.<sup>7</sup> No. 3 in *Ind. Ant.*, vol. VI., p. 35, Stevenson's No. 3, and Bird's No. 11.



6" with stone ribs both over the nave and aisles. It has five octagonal free-standing and one attached columns on each side, with bases and capitals (see Plate), and six plain octagonal ones round the dāgoba. Above the capitals of the columns are pairs of animals, alternately elephants and tigers to each capital.

INSCRIPTION No. 30.

This is on the back wall of the verandah, over the door, deeply cut, and with a *svastika* at the beginning and end of the line.<sup>1</sup>

[ १ ] कलीअजस हेरणिकपुतस सुलसदतस एकपुरिसस चेतियघरो नियुतो देयधम

*Sanskrit.*

कल्याणस्य हेरणिकपुत्रस्य सुलसदत्तस्यैकपुरुषस्य चैत्यगृहं नियुक्तं देयधर्मः ॥

"The meritorious gift of a constructed Chetiyaghara by the distinguished Sulasadata, son of Heranika<sup>2</sup> of Kalyāṇa."

INSCRIPTION No. 31.

Passing a recess to the right of the Chaitya, the next excavation is a chamber 26' by 29' and 8' high, with a bench along both sides and back. It has two cells on each side and three in the back. There are two open windows in the verandah, over the left of which the inscription is distinctly cut.<sup>3</sup> There is a cistern with water outside the verandah to the right.

धञिकसेणिय सतगर्भं पोदि च देयधमं

*Sanskrit.*

धान्यकश्रेण्याः सप्तगर्भं प्रहिष्व देयधर्मः ॥

"A meritorious gift of a seven-celled cave and cistern by the guild of corn-dealers."

*Remarks.*

*Dhañika*, Sans. *dhānyaka*,—a corn-dealer. *Satagabha*, Sans. *saptagarbha*,—of seven cells.

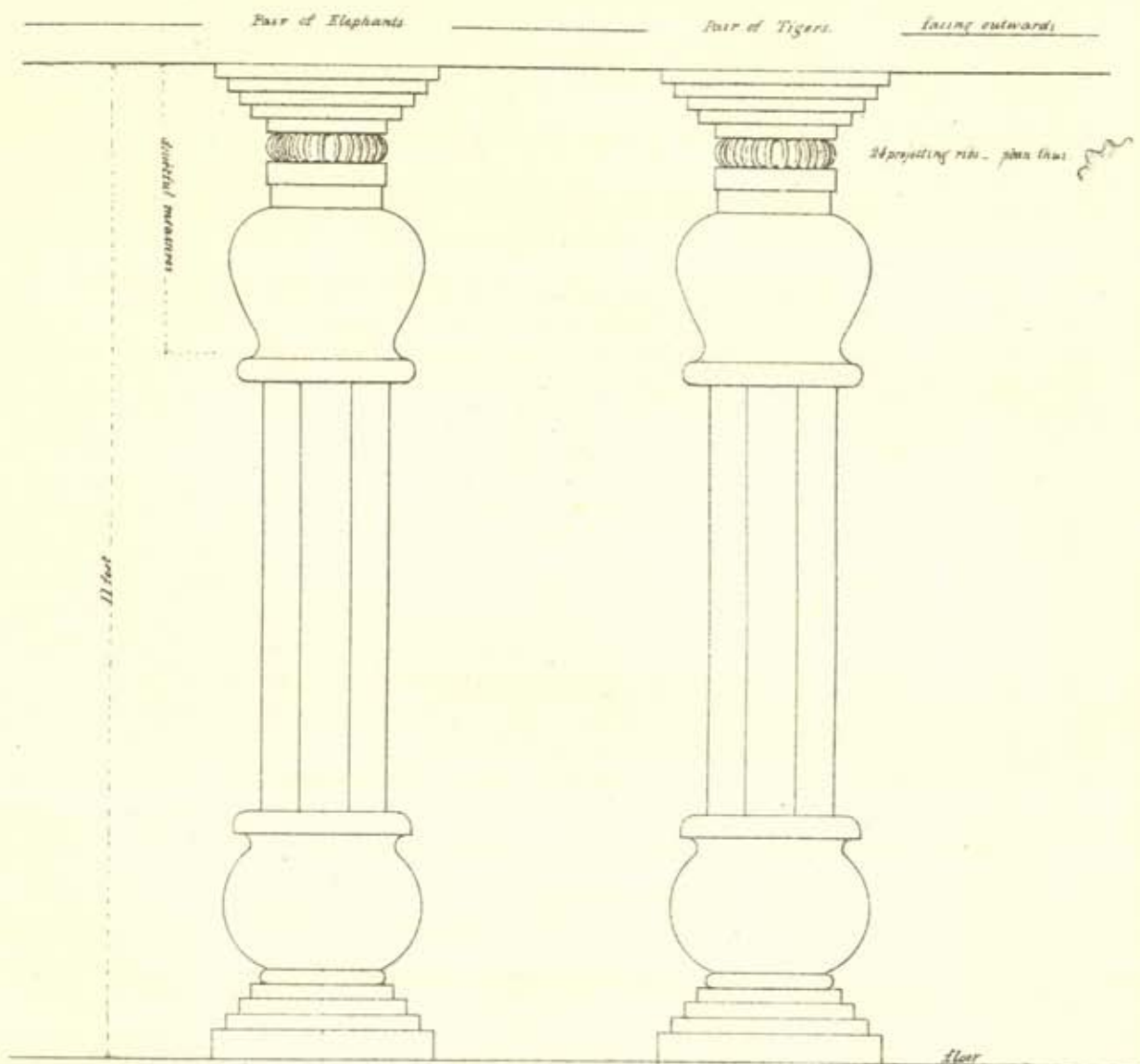
In the south scarp of Sivaneri hill there is another series of about sixteen excavations commencing from the tiled Hindu temple in the second line of fortification, the shrine of which temple is an excavation in the rock. Among these caves are three inscriptions, the first being on the back wall of a verandah 23½' by 3½', with a cell behind. The inscription is to the left of the cell door, on a slightly sunk panel. The fourth letter of the second line only is broken.

<sup>1</sup> *Ind. Ant.*, vol. VI., p. 35, No. 3, Stevenson's No. 2, Bird's No. 9, and Sykes's No. 10.

<sup>2</sup> Sans. *Hairanyaka*.

<sup>3</sup> *Ind. Ant.*, vol. VI., p. 34, No. 2, Stevenson's No. 1, Bird's No. 10, and Sykes's No. 9.

# *Junnar*



*Chaitya cave N° A.31. 5 columns on each side, 6 plain octagon columns round and alternately a pair of elephants or pair of tigers over each 2 columns and pilasters of Verandah, similar. with animals.*

*Scale  $\frac{1}{4}$  inch to a foot.*





## INSCRIPTION No. 32.

उगाहउपासकस पुतस  
इसिपालितस सपुत्रकस दानं

*Sanskrit.*

उद्गाहोपासकस्य पुत्रस्य  
ऋषिपालितस्य सपुत्रकस्य दानम् ॥

“The gift of Isipālita<sup>1</sup> son of Ugāha<sup>2</sup> an Upāsaka with (*his*) sons.”

## INSCRIPTION No. 33.

The next is in an open chamber, 19' by 14½' and 8' high, with a seat round the three inner sides. The front has been walled up in recent times, leaving a small doorway. On the left side wall is the inscription very clearly cut. No. 2, given above, is in a similar room but larger.

यवणस

चिटस गतानं

भोजणमटपो

देयधम सवे

*Sanskrit.*

यवनस्य

चिटस्य गतान [ ? ]

भोजनमण्डपो

देयधर्मः संघे ॥

“The meritorious gift of a refectory by the Yavana Chiṭa Gatānam for the Sangha.”

## INSCRIPTION No. 34.

A little to the right of the cave in which is No. 32 is a Chaitya cave the front of which is built up. Over the door is this inscription<sup>3</sup> :—

उगाहपुतस इसिपालितस सपरिवारस चेतियघरो दानं

*Sanskrit.*

उद्गाहपुत्रस्य ऋषिपालितस्य सपरिवारस्य चैत्यगृहं दानम् ॥

“The gift of a Chetiyaḡhara by Isipālita, son of Ugāha, with his family.”

*Remark.*

The donor here is evidently the same as in No. 32.

<sup>1</sup> Sans. Rishipālita.

<sup>2</sup> Sans. Udgrāha.

<sup>3</sup> No. 1, in *Ind. Ant.*, vol. VI., p. 33.



## 9.—KANHERI CAVES.

The Kanheri Caves are too numerous to describe here in detail. Most of them are of a very simple type and were probably nearly all excavated by the early Hīnayāna sect, but in after times as the Mahāyāna schools gained in popularity and influence, sculptures were introduced by them on the walls of many of the caves and especially in the verandah of the great Chaitya Cave and in the caves numbered 29, 35, 64, 66, 67, &c., and some of these and of the larger vihāras may have been entirely excavated by them. We do not, however, find here elaborately carved pillars and pilasters, such as are the rule in the later caves at Ajanṭā, Aurangābād, Elurā, Ghaṭotkacha, nor are pillars introduced into the halls except in the Mahārāja's or Darbār Cave: stone benches too are common in the cells and occur even in No. 35, the walls of which are covered with sculptures of Buddha and attendants. And stone benches in the cells are found elsewhere only in Hīnayāna excavations. Such ornament, however, as we do find here is not without interest, and should be compared with what we find at Nāsik, Junnar, and the Konkan groups of caves.

The accompanying plates<sup>1</sup> will afford illustrations of these. On the first plate the first figure shows one of the most common of the pilaster ornaments and which is often found in very old caves both at Kanheri and elsewhere. The next figure shows the same ornament in its most developed form from Cave 35.

The third is a sketch of a pillar in the verandah of No. 45, showing one of the most common forms of pillars in the early caves. The next is a slight modification of the same ornament as in the first figure. The fifth sketch is from a fragment of a pilaster in the verandah of Cave 42 and is an exception to the general rule of exceedingly plain shafts in these caves. The pilaster has been carved with much minuteness and care, though all its details show that it is of an earlier type than those of Ajanṭā, &c. The last figure on this plate is a perspective sketch of the end portion of a stone bench in Cave No. 45.

The second plate gives further illustrations of the pilaster ornaments.<sup>2</sup> *Fig. 1* gives the ornament in its simplest form and is from Cave No. 32. *Fig. 2* is very similar and is from Cave No. 56.

No. 3 is from the Mhār Caves and differs only in the wings being more widened: it is inserted here for comparison.

No. 4 is from Cave 59 at Kanheri, and instead of having a short flute in the centre it is hollowed out into a shallow flat-bottomed depression.

No. 5 is very similar and is from Cave 37.

No. 6 is also like the preceding two but has the wings more widened out: it is from Cave 50.

No. 7, from Cave 64, has two flutes in the centre.

No. 8, from Cave 29, has the bottoms of the flutes more squared out.

No. 9, from Cave 35, introduces additional curves above and below the neck, being a duplication of the original pattern.

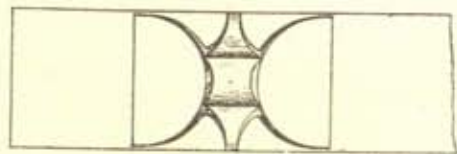
<sup>1</sup> From the notes, &c., of the Messrs. West.

<sup>2</sup> The second half of this plate has been marked by mistake "Junnar." Though some of the patterns are also found at Junnar all the examples, except No. 3, here given are from the Kanheri caves.

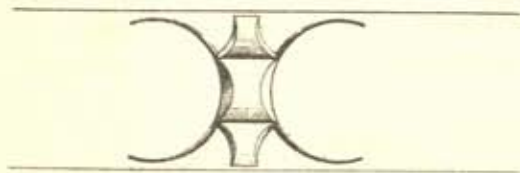
# PILASTER ORNAMENTS

KANHERI

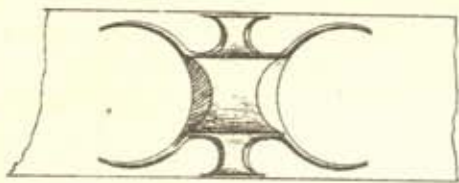
N° 1



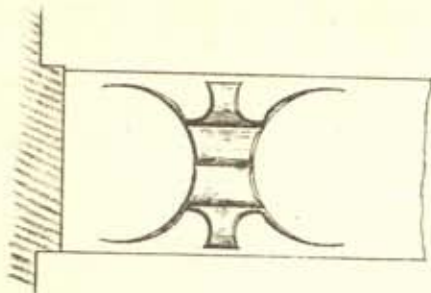
N° 2



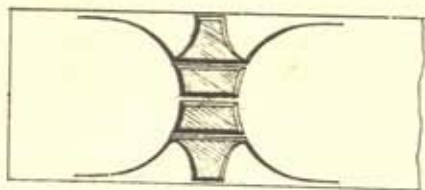
N° 3



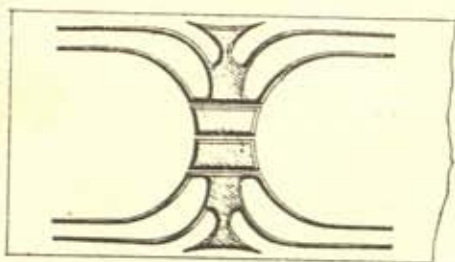
N° 7



N° 8

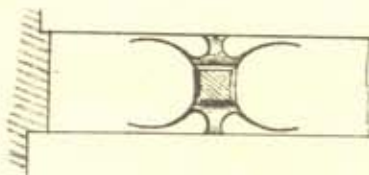


N° 9

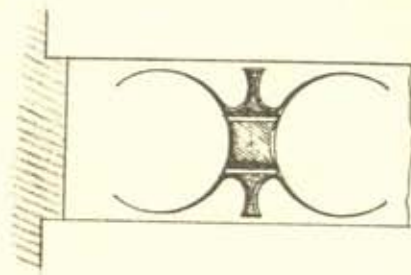


JUNNAR

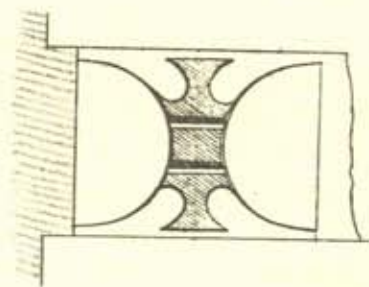
N° 4



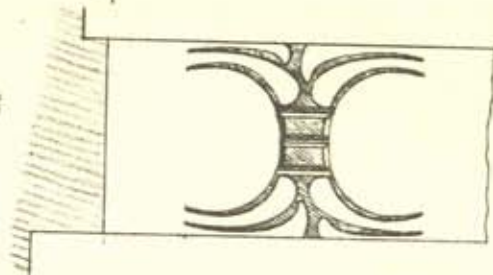
N° 5



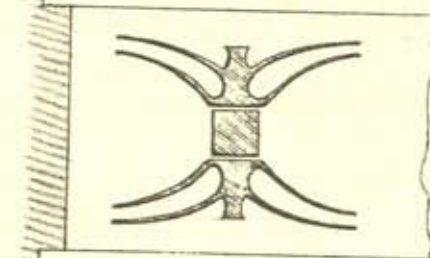
N° 6



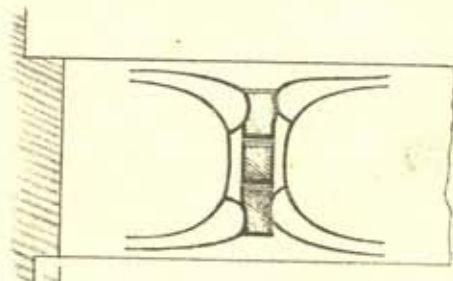
N° 10



N° 11



N° 12

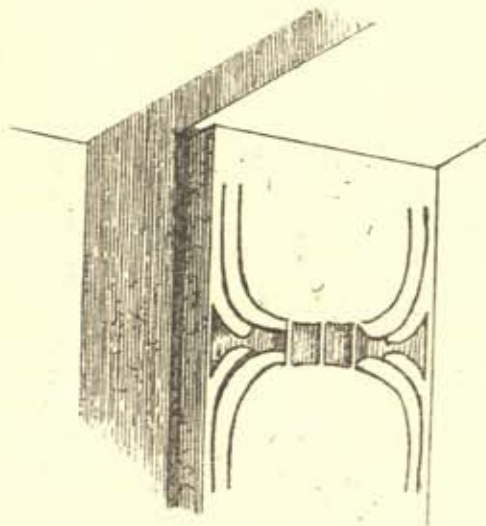
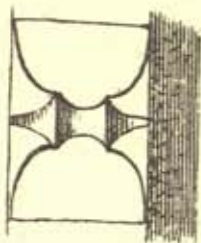




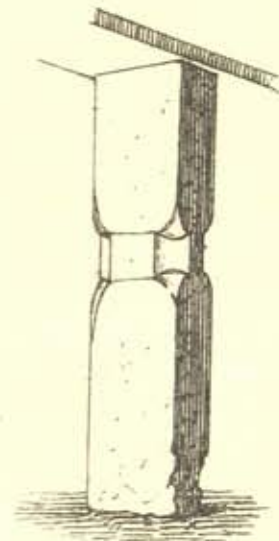


# KANHERI

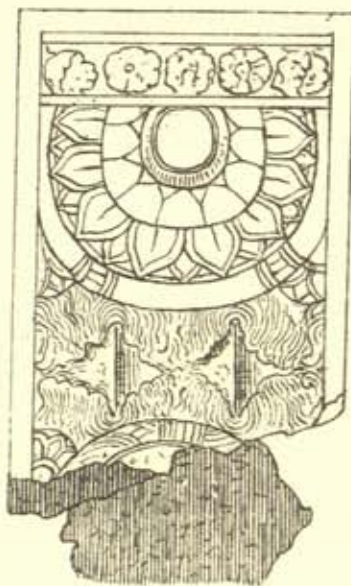
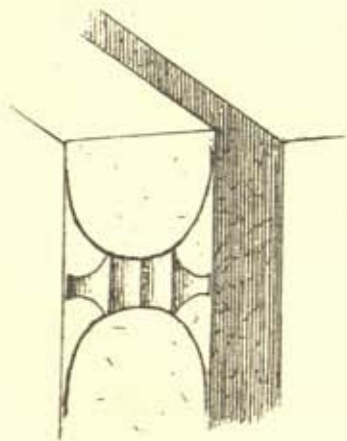
## ORNAMENTS ON PILASTERS &c



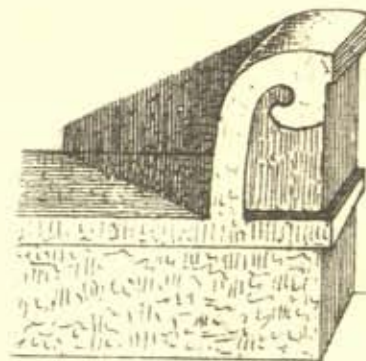
IN CAVE XXXV.



IN CAVE XLV.



IN CAVE XLII.



BENCH IN CAVE XLV.





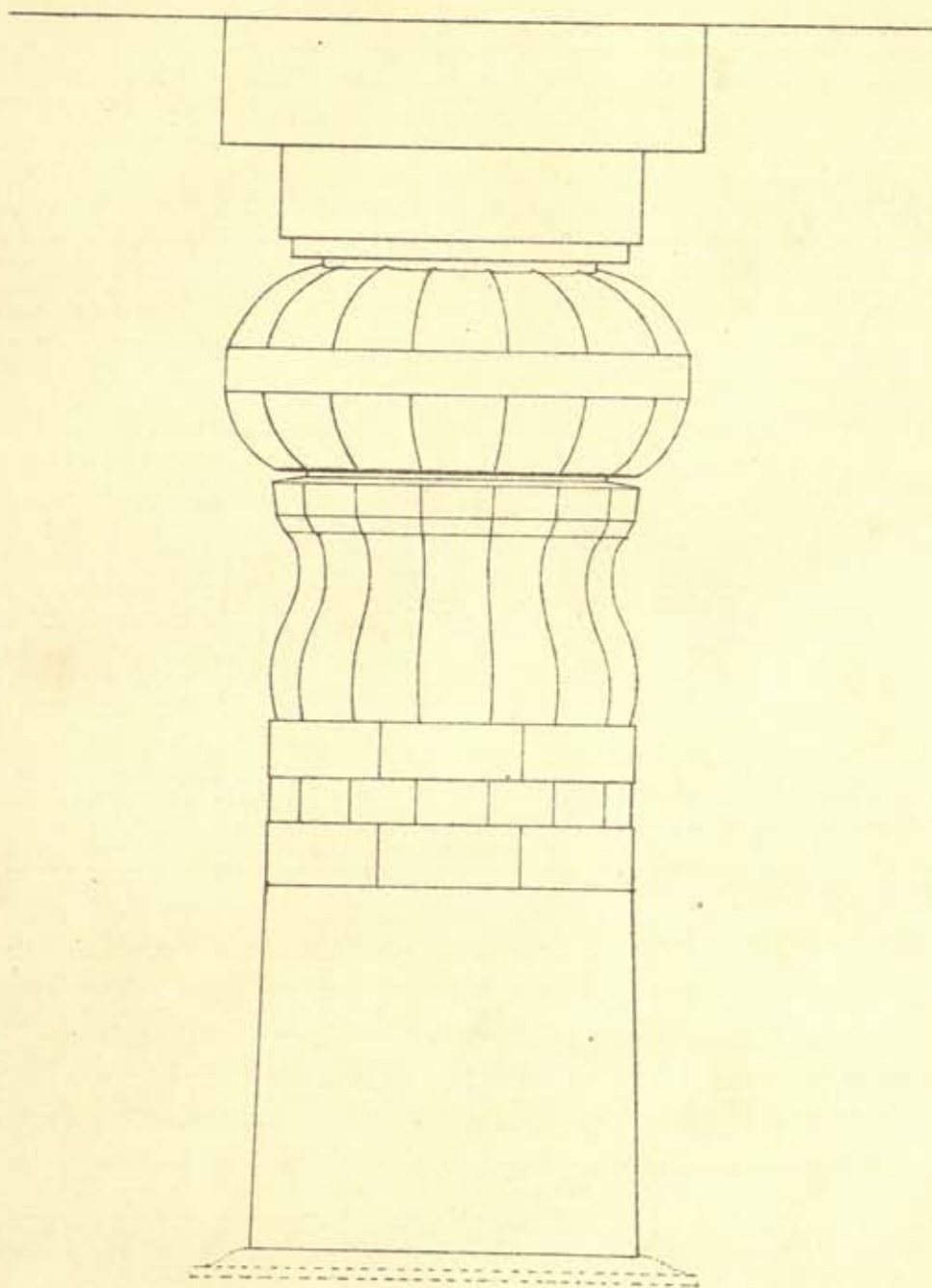




*Kanheri*

*(unfinished Column)*

*Cave N°1*



*(Scale  $\frac{1}{2}$  Inch to a foot)*

Nos. 10, 11, and 12, from Caves 76, 51, and 69 respectively, are stiffer and ruder forms of the same pattern.

The third of these plates is a careful drawing to a scale of half an inch to the foot of one of the unfinished columns in front of the verandah in Cave No. 1,—the unfinished Chaitya. It is evidently of a much later date than any of the preceding examples.<sup>1</sup>

#### 1.—COPPER-PLATE INSCRIPTION.

A copper-plate was found at Kanheri by Dr. James Bird in 1839. The following is his own account of the discovery<sup>2</sup>:—

“Immediately in front of the large arched cave, and on a ledge of the mountain, some thirty or forty feet below, there are several small *Thopas*, or monumental receptacles for the bones of a Buddha, or Rahat, built of cut stone at the base. These were once of a pyramidal shape, but are now much dilapidated, and appear like a heap of stones. Several years ago I thought of opening some of them, in expectation of obtaining coins or other relics; but found no favourable opportunity until lately, when several lengthened visits in company with Dr. Heddle gave me the desired means of doing so.

“The largest of the topes selected for examination appeared to have been one time between twelve or sixteen feet in height. It was much dilapidated, and was penetrated from above to the base, which was built of cut stone. After digging to the level of the ground and clearing away the materials, the workmen came to a circular stone, hollow in the centre, and covered at the top by a piece of gypsum. This contained two small copper urns, in one of which were some ashes mixed with a ruby, a pearl, small pieces of gold, and a small gold box containing a piece of cloth; in the other, a silver box and some ashes were found. Two copper-plates containing legible inscriptions in the *Lath*, or cave-character, accompanied the urns, and these, as far as I have yet been able to decipher them, inform us that the persons buried here were of the Buddhist faith. The smaller of the copper-plates bears an inscription in two lines, the last part of which contains the Buddhist creed.”

What the first part of this inscription was we shall probably never learn: for Dr. Bird, like too many virtuosi, carefully retained the plates. He died in London about a dozen years ago, and they have not been heard of since.

Of the larger plate, he published a small lithograph in his *Historical Researches*, a copy of which lithograph he seems to have sent to the Asiatic Society of Bengal, where it was reproduced with a number of additional mistakes, and an interlinear transcription in *Dēvanāgarī*, and accompanied with what was called a “literal translation” by a Calcutta Bābu: this was so nonsensical, however, that no one could accept it as a translation.

Failing to get a loan of the plate itself, Dr. Stevenson of Bombay<sup>3</sup> attempted to revise Dr. Bird’s copy, and to a certain extent succeeded; but he made serious

<sup>1</sup> For further details respecting these caves, see *The Cave Temples of India*, pp. 348-360.

<sup>2</sup> *Jour. As. Soc. Beng.*, vol. X., pt. i., p. 94.

<sup>3</sup> *Jour. Bom. B. R. A. Soc.*, vol. V., pt. 16, p. 56.



errors in the transcription and translation. Using his copy<sup>1</sup> as a basis, Paṇḍit Bhagwānlāl Indrajī ingeniously suggests the following amendments in the copy, making scarcely any marked changes in the shapes of the letters, and then transliterates it into intelligible Sanskrit.

Line 1. In *Trikūṭa*<sup>o</sup>, the *tri* in Bird's copy looks like *stra*, but the upper part must be for the circle denoting *i*, badly formed. The whole character is depressed below its proper place in the line, but so also are the *ri* in *chatvāri*, and *gi*, *ri* in *Kṛishnagiri*, in the same line. The *anusvāra* in *Trikūṭakāṇām* is omitted either from the negligence of the copyist or in the original. In the copy we have *savvatsare*, where evidently *ṣ* has been misread as *ṣ*. In *dvaye*, the *e* is thrown back upon the *dva*.

Line 2. *Sindhuvishayāntargatagramikanakavāstavya*, we should perhaps read *°gramika Naka, Bhoka* (or *Toka*), or *grame kaṇaka*<sup>o</sup>—'an inhabitant of the village of Bhoka or Toka in Sindh,' or of *Kāṇaka*.

The *bhā* in *suprabhāyāḥ* is written as *bha*, the vowel mark being omitted in the *J. B. B. R. A. S.* copy; it appears in the *J. A. S. B.* one.

Line 3. For *Śrāvakāryaganyo*, the copy has *vṛāvakāryaganyo*, *ṛ* having taken the place of *ṣ* and *ṛ* = *ṇko* that of *ṛ* = *nyo*. In *choraṇa*, *ra* is written *ṛ*; and in *kuśalo* the *lo* is written as *ṛ*.

Line 4. *Sāradvatīputra* looks like *śaraṇsati*, *ṛ* being written for *ṛ* = *dva*.

Line 5. The *anusvāra* in *°kalinām* is omitted; and in *yaksha*, for *ksha*, we have only *sha*.

Line 6. In *vaṇkaṇakā* the last *ka* is written as *no*; the *śa* in *diśaṇ-tva* is written *ṣ*; and in *prachalita*, the *i* is attached to the letters *ṇa-ma* of the line above.

Line 7. In *ghāṛṇitā* the *i* circle is omitted over *°ṛṇṇa*. In *yāvadvā*, the last syllable is wrongly written *dva*; and at the end of line 8 the *visarga* is omitted after the word *nāmnaḥ*.<sup>2</sup>

#### Transcript.

- [१] नमस्तस्वज्ञाय ॥ त्रिकूटकानां प्रवर्द्धमानराज्यसम्बत्सरशतद्वये पञ्चचत्वारिंशदुत्तरे कृष्णगिरिमहाविहारे  
[२] सिन्धुविषयान्तर्गतग्रामे काणकवास्तव्यः सुप्रभायाः बुद्धश्रिया ॥ पुण्यवर्मणश्च पुत्रोदशबलबलि-  
[३] नो भगवतश्शाक्यमुनेस्तस्यैवसम्बुद्धस्य तद्धर्मश्रावकार्यगण्यो चरणपरिचरणकुशलो बुद्धराचिरी-  
[४] दं तस्यैव परममुनेरग्र्यश्रावकस्यार्यशारदतीपुत्रस्य चैवं घटितपाषाणेष्टकाभिराच-  
[५] न्द्रार्कार्णव क्षितिस्थितिसमकालीनं प्रतिष्ठापितवांस्तदस्य देवयक्षसिद्धविद्याधरगणमाणिभद्रपू-  
[६] र्णभद्रपञ्चकार्यवज्रपाणिबल्लुणकादयः स्वस्ति दिशन्त्वपि च यावद्दीचीसहस्रप्रचलितमकरा-  
[७] घुर्णितावर्त्ततोयः क्षीरोदः क्षीरतोयो बृहदुपलक्षितः कर्कशो वापि मेघः यावद्वा यान्ति नद्य-  
[८] स्तुविमलसलिलास्तागरं तोयवत्यः तावत्कीर्त्तिः स्थिरं भजतु शुभकरी सत्सुतं पुण्यनाम्नः  
दाढा (?)

<sup>1</sup> The accompanying plate is an enlarged fac-simile of the one in Bird's book.

<sup>2</sup> It is inserted but in parentheses in the *J. A. S. B.* copy.









*Translation.*

"Salutation to the omniscient (Buddha)! In the year two hundred and forty-five of the increasing rule of the Trikūṭakas, in the great vihāra of Kṛishṇagiri, Buddharuchi—an inhabitant of Kanaka (? Kabhoka or Katoka) a village in the Sindhu country, the son of the glorious Buddhaśri and Pushyavarman, intent on religious duties, of the religion of Śākya Muni (*who was*) strong in the possession of the ten powers, revered, possessed of perfect knowledge—an Ārya-gaṇa of his (*i.e.*, Ś. M.'s) Śrāvaks,—erected this Chaitya of dressed stone and brick, to last while moon, sun and ocean endure, to the great Śrāvaka of the Paramamuni (Buddha)—the noble Śāradvatīputra. Therefore let the Devas, Yakshas, Siddhas, Vidyādharas, Gaṇas, and Māṇibhadra, Pūrṇabhadra, Pañchika, Ārya-Vajrapāṇi, Vaṅkanaka, (?) &c., be propitious. Moreover, as long as the milky ocean, the waters of the whirlpools of which are whirled round by the sea monsters which are driven about by its thousand waves, is an ocean of milk; and as long as the rugged Meru is piled with great rocks; and as long as the rivers of clear water flow with water into the ocean;—so long may this enduring and auspicious fame attach itself to the excellent son of him named Pushya(varman)."

*Remarks.*

Almost the only word of importance in this inscription is the name of the Trikūṭakas, of which the dominion is said to have lasted 245 years. Hitherto no other reference has been made to any such dynasty. Among the great dynasties of which we have inscriptions, the Āndhras employ no date from a fixed epoch, nor do they mention such a title as Trikūṭaka. The Kshatrapas employ a fixed epoch, but the characters on their coins bearing dates about 250 of their era are of a much earlier type than those of this plate, which apparently belong to about the sixth century A. D. The Guptas style their era 'Guptakāla,' 'Guptasya-kāla,' 'Guptanripārājyabhukti,' or 'Saṃ.,' but such a name as Trikūṭa does not occur in their inscriptions; nor among the numerous copper-plates of the Valabhi dynasty, whose power, moreover, is not known to have ever extended to the Koṅkaṇ. The Gurjara and Rāshtrakūṭa kings all dated in the Śakakāla, and the earliest known Rāshtrakūṭa king was Dantivarman early in the 7th century A. D.<sup>1</sup> The Śilahāras were only petty kings in the Koṅkaṇ, and Kapardi I., their earliest king, belongs to the ninth century (cir. 820 A. D.).<sup>2</sup>

*Trikūṭaka*—native of a town or country (Trikūṭa) 'on three hills'—must refer to some place in Aparānta, or the Northern Koṅkaṇ, not far from Kaṇheri where the plate was deposited.

Now, the *Raghuvamśa* (IV. śl. 52, 53, 58) says that Raghu, when he conquered the Koṅkaṇ, built a city called Trikūṭa<sup>3</sup> on a lofty site, as a tower of victory. The inference from this is that in Kālidāsa's time, such a place as Trikūṭa really existed not far from the western coast. Aparānta was this western

<sup>1</sup> Govinda I. of the Rāshtrakūṭas (*Ind. Ant.*, vol. V., p. 144; vol. VI., p. 72) most probably flourished cir. 660 to 680 A. D., though it is not impossible that he may have been the Āppāyika-Gōvinda mentioned in the Aihole inscription (*Ind. Ant.*, vol. VIII., pp. 238, 244), who must have lived about A. D. 625. The Elurā inscription gives us the name of his father Indrarāja, and of his grandfather Dantivarman.—J. B.

<sup>2</sup> From the form of the characters, I incline to think that this inscription may be dated in the Gupta era; the Trikūṭakas, like the Valabhi Senāpatīs, may have continued to use the Gupta era on assuming independence; or it may have been adopted from Gujārāt.—J. B.

<sup>3</sup> See also *Ind. Ant.*, vol. III., pp. 6, 7.



coast, which the Greeks called Ariake or Abarike, and the commentary on the *Raghuvamśa* mentions on the authority of the *Viśvakōsha* that the district in which was Sorpāraka (the modern Supārā), was called Aparānta :—

*Aparāntāstu pāschātyās te cha Surpārakādayah.*

Ptolemy and the *Periplus* both mention Tagara as a noted city in the west of India. Now, Tagara is a corruption of the Sanskrit *Trigiri*—a synonym of *Trikūṭa*; and Tagara may be identified with Junnar, which answers to the statement in the *Raghuvamśa*, in being built fully 2,000 feet above the sea, and surrounded by steep hills such as Śivanēri,<sup>1</sup> Mānmodi, &c., and is readily reached from the Koṅkan by the Nānāghaṭ and Mālsej Ghāṭ. The kings of this place, then, would be the *Trikūṭakas*, and their rule may have extended to Salsette; but of their history we know nothing.<sup>2</sup>

The Junnar cave inscriptions, however, belong to a much earlier date, and afford us no information about these *Trikūṭakas*.

## 2.—INSCRIPTIONS.

The following inscription was translated by Pandit Bhagwānlāl Indrajī and published in the *J. Bom. B. R. A. S.* in 1877 (vol. XII., p. 407). It is numbered 19 in Mr. West's collection and is found in cave No. 36, on the right hand side wall, outside the verandah, where it occupies a space about 3 feet 8 inches wide by 2 feet 6 inches high, but the surface is rough and in some cases, especially in the fourth, sixth and last lines, portions of it are much abraded. The letters are similar to those used in other Āndhrabhṛitya inscriptions.

### Transcript.

सिधं रजो मादरिपुत्रस्य स्वामि (सिरि)सेनस  
संवत्सरे ८ गिप ५ दिव १० एतायं पुत्राय क-  
ल्याणकस्य नैगमस्य वेणुनांदिस पुत्रस्य नैग-  
मस्य गृहपतिस (सात्त?)स लेणं प्रतिष्ठापि-  
तं सहा व्याप्यकेन (जसे)न सहा पितुना वेणुनं-  
दिना सहामातुये बोधिसमाये सहा भा-  
[त्तुना....] हयिना सहा सवेन (निकायेनेति)

### Sanskrit.

सिद्धम् । राजो मादरिपुत्रस्य स्वामिश्रीसेनस्य  
संवत्सरे ८ ग्री. प. ५ दिव. १० एतस्यां पूर्वस्यां क-  
ल्याणकस्य नैगमस्य विष्णुनन्दिनः पुत्रस्य नैग-  
मस्य गृहपतेः (सात्त?)स्य लपनं प्रतिष्ठापि-

<sup>1</sup> Possibly the first town was on one of these hills; if not actually so, Śivanēri must have been the citadel.—J. B.

<sup>2</sup> The Silāra or Silahāra kings speak of themselves as “born in the family of Jīmūta-vāhana, the Silahāra prince, (*Tagarapuravarādhiśvara*) lord of the excellent city of Tagara” (conf. *Ind. Ant.*, vol. IX., p. 37). So the Kadambas in Canara took the epithet of *Banavāsipurādhiśvara* (*J. B. B. R. A. S.*, vol. X., p. 54, and vol. XII., p. 57 and p. 305; *Ind. Ant.*, vol. IX., p. 43; and conf. vol. VI., p. 102; *J. R. A. S.*, vol. IV., p. 35). May they not have been descended at least from a dynasty ruling there? On Tagara see also *Arch. Surv. W. India*, vol. III., pp. 54, 55; *Ind. Ant.*, vol. VI., p. 75; vol. VII., p. 103; and vol. VIII., p. 144.—J. B.



तं सह आर्यकेण(यशसा) सह पित्रा विष्णुन-  
 न्दिना सह मात्रा बोधिसमया सह भ्रा-  
 [त्रा....] हस्तिना सह सर्वेण (निकायेनेति) ॥

*Translation.*

"Siddham! In the 8th year of king Mādhariputta, the lord Sirisena, in the 6th fortnight of Grishma, the 10th day. On the above (*day*) a merchant householder the son of Venhunandi,<sup>1</sup> merchant, a resident of Kalyāṇa, constructed a cave of Satta (?) with the respectable....<sup>2</sup> with his father Venhunandi, with his mother Bodhisamā, with his brother ...hathi, with an assembly of all (*nikāya*) co-religionists."

Portions of other two inscriptions have also been translated by the Pandit (*J. B. B. R. A. S.*, vol. XIII., p. 11). They are among the latest at Kanheri, both belonging to the 9th century, and to the Śilāhāra kings of the Koṅkaṇ, who were tributaries to the Rāshtrakūṭas of the Dekhan. They are interesting as giving us the names of two kings in each of these dynasties as well as two dates, twenty-four years apart, in the contemporary rule of one sovereign in each family. Kapardi II., the Śilāhāra king, whose capital was probably Chemula or perhaps "Puri," the son of Pulaśakti, was evidently reigning during the whole interval A. D. 853-878; and apparently Amoghavarsha ruled during the same period. He is distinctly the son or successor of Jagattunga: Amoghavarsha I. was son of Govinda III., one of whose *birudas* was Jagattunga, but he must have ruled cir. 810-830; and Amoghavarsha II. was the son of Indra II. Indra either bore the *birudas* of Jagadrudra and Jagattunga, or was succeeded by a son of that name; but the dates seem to point to Indra II. himself who may have borne the *biruda* of Amoghavarsha, and he succeeded Jagattunga about 850 A. D.<sup>3</sup>

The first is No. 15 of West's collection, and is from the architrave over the verandah of Cave No. X.—the Darbār or Mahārāja's cave. It consists of eight lines: three upper ones 11 feet long, then three others 11 feet 7 inches long, and two additional lines 5 feet 6 inches long, to the left of the second three, and on the same level.<sup>4</sup>

*Translation.*

"May it be propitious (*svasti*)! On the 2nd day of the dark half of Mār-gaśirsha in the Prajāpati year, after seven hundred and seventy-five years, in figures—Samvat 775<sup>5</sup> of the Śaka king had passed: during the victorious and happy reign of Amoghavarshadēva, the great sovereign, the great king of kings, the noble lord, meditating on the feet of the great sovereign, the chief of kings, the majestic lord, the illustrious Jāgattunga, he presented the whole of the Koṅkaṇ, during the flourishing and victorious reign in it of Kapardi, who has gained the five great titles, a jewel among the great chiefs of districts, meditating on the feet of Pulaśakti, the gem of the great chiefs of districts....."

<sup>1</sup> Sans. *Vishnunandi*.

<sup>2</sup> The name here is obliterated.

<sup>3</sup> See *Arch. Reports*, vol. III, p. 32.

<sup>4</sup> *J. B. B. R. A. S.*, vol. VI., p. 6.

<sup>5</sup> Prajāpati, according to Telinga rule, agrees with 773, and Śrīmukha with 775 Śaka; Angira, by the Jyotishṭava rule, agrees with 775, and Prajāpati with Śaka 774.—J. B.



The next is No. 43 in West's enumeration, and is on the architrave over the verandah in Cave 78, just opposite to the last. It is in an inscription of two 7 feet lengths, of five lines each, each length being over an intercolumniation, and the short line below being on the capital of a column. It is faint and indistinct in places, and is in the same late alphabet as No. 15. Only the first portion is here translated.

*Translation.*

"May it be propitious! After seven hundred and ninety-nine, in figures 799 years of the Saka king had elapsed, during the prosperous and victorious reign of the illustrious Amoghavarshadeva, the great lord, the chief of great kings, (*by whom*) was presented the whole of the Konkan, in the circle of which Kapardi a jewel among the chiefs of districts, during his victorious and prosperous reign....."

The whole of the inscriptions have not all been taken in fac-simile yet, and therefore are not translated here.

The other inscriptions are in preparation and will be published when ready.

3.—PAHLAVI INSCRIPTIONS IN THE KANHERI CAVES.

In Cave 66 there are three Pahlavi inscriptions of which Dr. E. W. West of Munich has supplied the following account with translations.<sup>1</sup>

These three Pahlavi inscriptions are all dated, and consist chiefly of the names of certain Pārsis who visited the Kanheri Caves early in the eleventh century. They are all three inscribed in vertical lines, to be read from the top downwards; Pahlavi writing being read from right to left. As they would be more conveniently read if the lines were horizontal, the reason for inscribing them in vertical lines is not obvious; but it may be noted that a few short Pahlavi inscriptions, in the same comparatively modern character,<sup>2</sup> are found in Persia, which are also inscribed in vertical lines.

The earliest date is that in the inscription on the verandah pilaster to the right of a person entering the cave. This inscription is so faintly cut that the greater part of it would be illegible if it were not for the fact that the names it contains are the same as those in the second inscription.

With the assistance of that inscription it may be read, line for line, as follows<sup>3</sup>:—

*Transliteration.*

Pavan shem-ī yazatō.

Pavan tag mûrvāk va nadûkō dadak denman shnat 300

70 8-ī Yazdakardō bidanā Mitrō yōm

Aûharmazd ham-dînikân val denman jînak yâtûnd

<sup>1</sup> These inscription have been translated by Dr. E. W. West, for the *Indian Antiquary*, where they will also appear with his remarks in full. Mr. K. M. Kama also kindly supplied me with versions of the three longer inscriptions prepared by Pārsi scholars.

<sup>2</sup> Not the Sasanian inscriptions, which are always in horizontal lines.

<sup>3</sup> As some sounds are written more ways than one in Pahlavi, italics are used to express such variants; thus, *d* is used for *d* written like *t*, *j* for *j* written like *y*, *l* and *r* for *l* and *r* written either like *n* or like an Avesta *o*, *v* and *z* for *v* and *z* written like *ch*.



*Kanheri. Pehlavi Inscription*





hōmand Yazdân-pânak va Mâh-aiyyâr-i  
 Mitra-aiyyâr,<sup>1</sup> Panj-bûkhtō va Padar-bûkhtō-i  
 Mâh-aiyyâr, Mardân-shâd-i Hirâd<sup>2</sup>-Bâhrâm  
 va Hirâd-Bâhrâm-i Mardân-shâd Mitra-aiyyâr-i  
 Bâhrâm-panâh va Bâhrâm-panâh-i Mitra-aiyyâr,  
 Falân-zâd<sup>3</sup> va Zâd-sparham-i Âtûr<sup>4</sup>-mahân,  
 Nûk-mâhân va Dîn-Bâhrâm va Bajûrg-âtûr va Hirâd-mard  
 va Bêh-zâdō-i Mâh. . . . .

This inscription is evidently incomplete, as it stops in the middle of a name and also omits the names contained in the last two lines of the next inscription. Nearly the whole of the first two lines have been broken away and removed since 1870, and the copy of them could not, therefore, be corrected in 1875; so that the reading of so much of the second line as does not occur in the next inscription, is doubtful.

In the following translations of these three inscriptions, as transcribed, the words in italics are understood, but not expressed, in the original Pahlavi:—

*Translation.*

“In the name of God.<sup>5</sup>

“Through strong omens and the good Judge this<sup>6</sup> year 378 of Yazdakard, on the day Âûharmazd of the month Mitrô (10th October 1009), *there* have come to this place the co-religionists<sup>7</sup> Yazdân-pânak and Mâh-aiyyâr sons of Mitra-aiyyar, &c. (as in No. 2, as far as) Bêh-zâd son of Mâh<sup>8</sup>. . . . .”

The next date, which is only forty-five days later, occurs in the inscription in the recess over the water-tank alongside the cave (No. 1 on the plate). This inscription, though likewise cut faintly, is much more distinct than the last, and is numbered with the Pahlavi cipher for “two” preceding the invocation in its first line. It contains the same names as the last inscription, with a few others added at the end to complete the list, and may be read as follows:—

<sup>1</sup> *Aiyyâr* is merely a provisional reading for the Pahlavi equivalent of Pers. *yâr*, until its true sound is ascertained. In the second inscription it is always circumflexed, as if to be read *âidbâr*.

<sup>2</sup> Or, perhaps, *Khîrâd* or *Âtr-âé*, as the final *d* (not being *d*) is doubtful after a vowel.

<sup>3</sup> In the second inscription the *l* is distinctly noted by a diacritical mark, otherwise it would be better to read *Farukhō-zâd*, a common Pahlavi name.

<sup>4</sup> Hitherto I have generally read this word *âtârō* direct from the Avesta, but it occurs in Sasanian inscriptions, not only in a form which can be read either *âtârō* or *âtûr*, but also in another form which *must* be read *âtûr*; it is also transcribed by Syriac writers as *âdûr* or *âdur*. The second part of the name is here written *mahân*, but is *mâhân* in the next inscription and in the next name here.

<sup>5</sup> The Pahlavi word is here in the singular number.

<sup>6</sup> As already stated, the reading of this first phrase is doubtful. Another guess would make it mean “in a good omened and happy state I write.”

<sup>7</sup> This word is doubtful, but *hamdînîkân* seems to be the only intelligible reading for it as it stands in No. 2.

<sup>8</sup> Breaking off in the middle of a name.



*Transliteration.*2. Pavan shem-i yazatô.<sup>1</sup>

Shnat 300 va 70 8-i Yazdakardô bidanâ Âvânô  
 va yôm Mitrô hamdinikân val denman jînak yâtûnd  
 hômand Yazdân-pânak va Mâh-aïyyâr-i  
 Mitra-aïyyâr, Panj-bûkhtô va Padar-bûkhtô-i  
 Mâh-aïyyâr, Mardân-shâd-i Hirâd-Bâhrâm  
 va Hirâd Bâhrâm-i Mardân-shâd, Mitra-aïyyâr-i,  
 Bâhrâm-panâh va Bâhrâm-panâh-i Mitra-aïyyâr,  
 Falân-zâd va Zâd-sparham-i Âtûr-mâhân,  
 Nûk-mâhân va Din-Bâhrâm va Bajûrg-âtûr  
 va Hirâd-mard va Bêh-zâdô-i Mâh-bâzâe,<sup>2</sup>  
 Bâhrâm-panâh-i Mitra-bandâd.  
 Mâh Âtûr Âûharmazd-i Âvân-bandâd mûrd.<sup>3</sup>

*Translation.*

## "2. In the name of God.

"In the year 378 of Yazdakard, the month Âvân and day Mitrô (24th November 1009), there have come to this place the co-religionists Yazdân-pânak and Mâh-aïyyâr, sons of Mitra-aïyyâr, Panj-bûkht and Padar-bûkht sons of Mâh-aïyyâr, Mardân-shâd son of Hirâd-Bâhrâm and Hirâd-Bâhrâm<sup>4</sup> son of Mardân-shâd, Mitra-aïyyâr son of Bâhrâm-panâh and Bâhrâm-panâh<sup>4</sup> son of Mitra-aïyyâr, Falân-zâd and Zâd-sparham sons of Âtûr-mâhân, Nûk-mâhân, Din-Bâhrâm, Bajûrg-âtûr, Hirâd-mard, and Bêh-zâd sons of Mâh-bâzâe, and Bâhrâm-panâh son of Mitra-bandâd. In the month Âtûr<sup>5</sup> Âûharmazd son of Âvân-bandâd died."

The third inscription in point of time is that on the left-hand pilaster of the verandah, and is numbered with the Pahlavi cipher for "three" preceding the invocation in its first line (No. 2 of the accompanying plates). It is dated twelve years later than the preceding inscriptions, and contains a different list of names, in which only four of the names in the previous inscriptions occur. It is fairly legible, and may be read as follows:—

<sup>1</sup> This word is illegible, but is assumed to be the same as in the preceding inscription. The *za* in *yazatô*, like the *zd* in *yazdân* and *Âûharmazd*, and the *zda* in *yazdakardô* is written like *â* or *ha*, as it always is in Pahlavi MSS.; but this is merely a graphical variant, as these words are written with *za*, *zd*, and *zda* in Sasanian Pahlavi.

<sup>2</sup> The last syllable is circumflexed, but can hardly contain the letter *d*.

<sup>3</sup> The last letter is doubtful, and the word looks more like *mûrû*, but this would be unintelligible. This last line is evidently an addition to the inscription after the list of names was finished.

<sup>4</sup> Probably a son of the preceding man, who had been named after his grandfather, a custom still common among the Pârsis.

<sup>5</sup> That is, in the following month (9th Dec. to 8th Jan.). It might possibly be "on the day Mâh of the month Âtûr (20th Dec.)"; or it might be translated "Mâh-Âtûr and Âûharmazd sons of Âvân-bandâd died," but the word "died" is doubtful. This last sentence seems to have been a later addition to the inscription.



*Kanheri. Pehlavi Inscription*





*Transliteration.*

## 3. Pavan shem-î yazdân.

Bidanâ Mitrô va yôm Dinô shnat 300 90-î Yazdakardô min Aîrân<sup>1</sup>  
 val denman jînâk yâtûnd hômand  
 Mâh-Frôbag va Mâh-aîyyâr  
 î Mitra-aîyyâr, Panj-bûkhtô-î  
 Mâh-aîyyâr, Mardân-shâd-î  
 Hirâd-Bâhrâm, Bêh-zâd-î  
 Mitra-vindâd,<sup>2</sup> Jâvidân-bûdô-î  
 Bâhrâm-Gûshnaspô, Bajûrg-âtûr-î  
 Mâh-bâzâe, Mâh-aîyyâr va Bandêsh<sup>3</sup>  
 î Hirâd-farukhō, va Mâh-bandâd-î  
 Gêhân-khash châsh<sup>4</sup>-nyôkhsh.

*Translation.*“3. In the name of God.<sup>5</sup>

“In the month Mitrô and day Dinô of the year 390 of Yazdakard (30th October 1021) there have come from Irân<sup>6</sup> to this place Mâh-Frôbag and Mâh-aîyyâr<sup>7</sup> sons of Mitra-aîyyâr, Panj-bûkht<sup>7</sup> son of Mâh-aîyyâr, Mardân-shâd<sup>7</sup> son of Hirâd-Bâhrâm, Bêh-zâd son of Mitra-vindâd, Jâvidân-bûd son of Bâhrâm-Gûshnasp, Bajûrg-âtûr<sup>7</sup> son of Mâh-bâzâe, Mâh-aîyyâr and Bandêsh sons of Hirâd-farukhō, and Mâh-bandâd son of Gêhân-khash, the listener to instruction.”<sup>8</sup>

It must have been during the visit mentioned in this third inscription that the few words were inscribed on the dâgoba (discovered by Dr. West),<sup>9</sup> for they mention the same year and one of the same names. This short inscription was correctly deciphered in 1866, as published in the *Zartoshti Abhiās* No. 3, p. 164, and is as follows :—

Shnat 300  
 90-î Yazdaka(rd)  
 Shatra-îyâr  
 Mâh-Frôba(g).

“The year 390 of Yazdakard, Shatra-îyâr. Mâh-Frôbag.”

Besides these four Pahlavi inscriptions at Kanheri there has been a fifth, of which only two or three detached letters are legible on another stone of the dâgoba, which is now in the Museum of the Bombay Branch of the Royal Asiatic Society. This inscription appears to have consisted of seven vertical lines on a

<sup>1</sup> These last two words are doubtful, *min* being nearly all cut away, and *Aîrân* hardly legible; they occupy the place of the doubtful word *hamdînîkân* in the first two inscriptions.

<sup>2</sup> Possibly the same name as the Mitra-bandâd of the first two inscriptions.

<sup>3</sup> Or, perhaps, *Bôsh*.

<sup>4</sup> This word is doubtful, being partly broken away.

<sup>5</sup> The Pahlavi word is here in the plural number.

<sup>6</sup> The words “from Irân” are doubtful, being partly cut away to form a mortice in the rock for attaching wood-work.

<sup>7</sup> These four names also occur in the former lists in Nos. 1 and 2.

<sup>8</sup> This last phrase is doubtful, and it is possible that the list of names is incomplete in this inscription, as it is in that on the other pilaster.

<sup>9</sup> See *Jour. Bom. B. R. As. Soc.*, vol. VI., p. 119, and plate iii, fig. 21.



flat space between two groups of sculpture; but the surface of the stone is so much decayed, that the letters legible are only just sufficient to show that the words have been Pahlavi.

#### 4.—COINS.

During the excavations in making a path round the upper contour of the great reservoir at Vihār in Salsette, in January 1855, upwards of a thousand copper coins were dug up in an earthenware pot. They were much corroded, but of some of the best of them drawings were made by the Messrs. West. As no notice has been published of these, it may not be uninteresting to have a reproduction of the drawings preserved, which is done in the accompanying plate. Three of them are distinctly Muhammadan, and not of a very early type. Only about half a dozen were of this coinage, and most of the others bear a cross on one side with a point between each of the arms; and on the obverse is a small figure like a Maltese cross with a point on each side of it, over which is a line bent down at each end, and the remainder of the field is occupied by a symbol—the intent of which is very doubtful—between two sets of four points. A sixth has a rude outline of a cross on one side of it, the other being plain. Other pieces of copper of similar sizes were quite smooth.

### 10.—CAVE AT AMBIVALE.

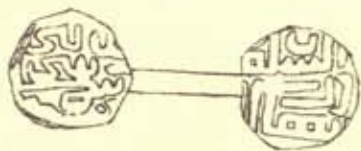
The cave is about half a mile from the village of Ambivale near Jambrug, north from Karjat, under Kotaligadh, and to the east of it. It is cut in a long low hill forming the concave side of a curve in the bank of the river. The cave overlooks the river, being about 20 feet above it, sloping rock leading up to it from the water. It consists of a large square hall, about 42 feet by 39 feet and 10 feet high, having four cells off each of three sides (12 cells in all). Around these same three sides runs a low bench similar to the bench in Cave 35 at Kanheri and in No. III at Nāsik. Two doorways, a central and a side one to the right, lead into a verandah, 31' long by about 5' 10" deep, the eaves of which are supported by 3' 9" of return of wall at either end and by four pillars. Between each pair of pillars (except the central pair—where the entrance is,) and the end pillars and pilasters is a low seat, with a parapet wall running along the outer side and forming a back to the seat. The outside of the parapet wall was ornamented in the same style as Cave III. at Nāsik, with festoons and rosettes, but is so damaged that little now remains.

The pillars are of the same pattern as those of Nāsik—pot capitals with flat tiles surmounting them, but roughly finished. The shafts, springing from the seats, have no bases. The central pair of pillars have octagonal shafts, the remaining two are 16-sided.

The doorways have had modern carved doors inserted at a late date, and with some built basements with carved figures on them in six of the cells at the back. The cave has thus been converted into a Brahmanical temple. A Jogi, recently dead, occupied the cave, the consequence being that the surface of the rock in the hall and verandah has been thoroughly coated with soot.

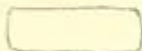
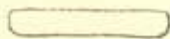
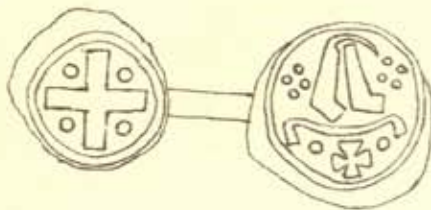
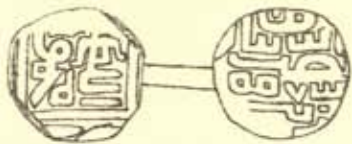
On the second pillar of verandah, on the left of entrance, is a Pāli inscription in one vertical line, reading downwards.<sup>1</sup>

<sup>1</sup> There are some remains of letters on each of the centre pair of pillars, though indistinct.



*Coins found at Vehar*

*(Natural Size)*







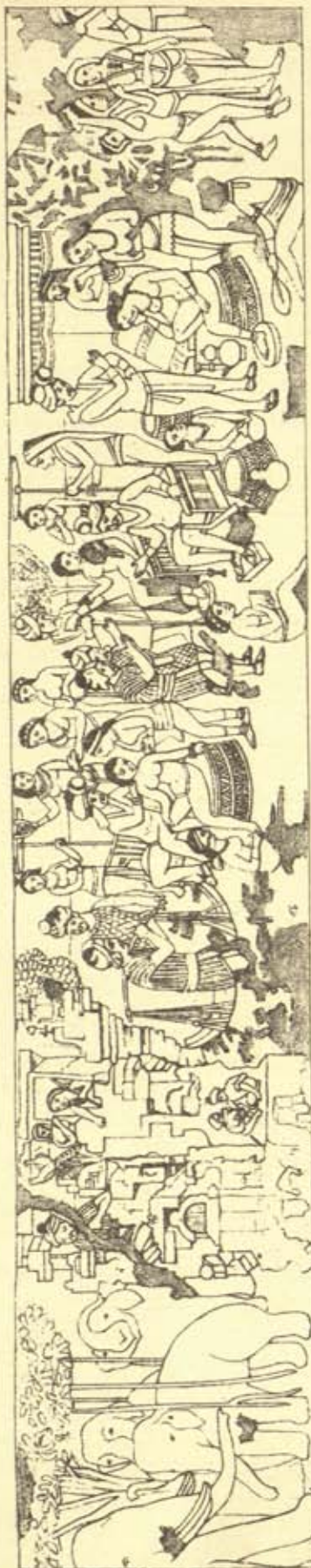




# AJANTÁ FRESCOS FROM CAVE X



1. From left wall



2. From right wall



## 11.—INSCRIPTIONS IN THE AJANTA CAVES.

The Ajanta Caves and their paintings were treated in considerable detail in No. 9. of these papers,<sup>1</sup> and some specimens were there given of the remaining fragments of the oldest wall-paintings from Cave X.

Since writing the *Notes*, however, I have come upon two wood engravings in the *Illustrated London News* of 8th September 1849, representing, on a very small scale, two of the large copies made by the late Major Gill, and so unfortunately destroyed by fire at the Sydenham Crystal Palace in 1866. They represent portions of these old paintings as they existed more than thirty years ago. These woodcuts are not executed with much minuteness of detail; they represent, however, the grouping of the figures in a portion of the painting on each wall of this cave. The first, from the left wall, is that from which most of the copies given in the *Notes* were taken, and shows that nearly forty years ago it had become a mere series of fragments.

The second represents part of a scene from the right wall, which has since become almost black, and has been scribbled all over by native visitors. It may perhaps be possible even yet, however, to recover a portion of these interesting paintings; but in the meantime it seems desirable to preserve such records as we possess of them, and with this view the accompanying lithograph from these woodcuts is here given. Almost at the first glance we may recognise this as a representation of the famous *Chhadanta Jātaka*.<sup>2</sup> The head of the Chhadanta elephant appears in the extreme left of the drawing, under his favourite Banian tree; the hunter Sonuttara appears among the rocks of the ridge named Suvarṇa in the *kāshāya* dress of a mendicant, and further to the right he is seen carrying the tusks to Subhadrā, the consort of the king of Banāras. To the right of this, he and a companion are again represented supplicating or listening to the king with the queen at his right hand; and lastly, the queen is represented seated, in deep grief for the murder and dying of a broken heart, while the king stands before her addressing her.

The larger inscriptions are unfortunately so damaged as to render satisfactory translations impossible. Transcriptions of all, so far as they are legible, have been made by Paṇḍit Bhagwānlāl Indrajī, and are here given with tentative translations and remarks on them.

## ROCK INSCRIPTION No. 1.

The oldest is that on the left side of the arch on the front of the Chaitya Cave No. X. It is in Prākṛit, and the characters are of a very early form of those used throughout the Western India Cave Inscriptions.

वासिष्ठिपुत्रस कट  
हादिनो घमुख  
दानं

<sup>1</sup> *Notes on the Buddhist Rock-Temples of Ajanta*, Plates VIII. to XI., and pp. 50, 51.

<sup>2</sup> Julien, *Mém. sur les Cont. Occ.*, tom. I, p. 360; Cunningham's *Bharhut*, p. 62; M. Coomāra Swamy's *Dadhāvaṇśa*, c. iii, 31, p. 50.



## Sanskrit.

वासिष्ठीपुत्रस्य कटा      वासिष्ठीपुत्रस्य कट-  
 हो दत्तः गृहमुख-      or      ह्रीदिनो गृहमुख-  
 दानम्      दानम्

“A Kāṭahā and the gift of a cave-façade by Vāsiṭhiputa.”

*Kāṭahā* may be the Sanskrit *kaṭāha*, ‘a bambu lattice-work’ or ‘partition of bambu work,’ in Gujarāṭi *kūḍa* or *kaḍo*. Hence it may be inferred that the cave had some wooden lattice-work in the great arch over the doorway and lower façade, (which was probably of brick<sup>1</sup>) and both were gifts of Vāsiṭhiputa.

*Vāsiṭhiputa* or *Vāsisṭhīputra* might be supposed to be the well-known *Vāsisṭhīputra Puḍumāvi* of the Nāsik inscriptions, but from the character of the letters, compared with those of the inscriptions of that king, this would seem to be earlier by two centuries. Then we find no title, such as *Rāño*, applied to him, as in other inscriptions. And the usage of naming sons from their mothers is shown from other inscriptions to have been common to other families besides that of the *Āndhrabhṛitya* dynasty. Thus at *Pitalkhorā*, we have the royal physician *Vachhiputa*; at *Bhājā*, *Kosikiputa*; at *Kuḍā*, *Kochhiputa*, &c. He seems, therefore, to have been a private person, and if so, we may translate thus:—

“The gift of a cave-façade by Vāsiṭhiputa Kāṭahadi.”

*Kāṭahadi* might then be regarded as either a family name or one derived from his native place, *Kāṭahāḍa*, Sans. *Kāṭahrada*.

## INSCRIPTION No. 2.

On the back wall of Cave No. XII, on the left side of the door of the right end cell—

ठानको देयधर्मं  
 घनामददस वणिज[स]  
 सउववरको सउपा[सयो]

## Sanskrit.

स्थानकं देयधर्मः  
 घनामददस्य वणिजः  
 सोपवरकं सउपा[श्रयम्]

“The meritorious gift of a dwelling with cells and hall by the merchant *Ghanāmadada*.”

## Remarks.

The letters of this inscription are not very clear, the language is *Prākṛit* and at the end of the last line are the syllables *saupā*. It may have been intended to engrave *saupāsaya*, but these syllables as they stand convey no meaning.

*Sthānaka* is ‘a dwelling.’ The residence of the priests of the *Dhundiya* sect of Jainas is still called *sthānaka*. It may have been applied to the *layanas* of early times. The *uvavarakas*, Sans. *apavarakas*, are the cells which surround the hall, and the *upāsaya*, Sans. *upāśraya*, is the central hall,—the whole together constituting a *sthānaka*.

<sup>1</sup> See Notes, ut sup., p. 50.



*Ghanāmadada* resembles a local name probably corrupted from Sans. *Ganapadra*, and if so, the record may mean the gift of a merchant residing at *Ghanāmadada*: it is, however, very seldom to find such a record without the name of the donor.

### INSCRIPTION No. 3.

This is on the left end wall outside the verandah in Cave XVI. The language is Sanskrit, and the composition is in verse. It is written in 27 lines. The letters are in the same square style as in the *Śivanī* Copper-plates, and which was current in the *Chhatisgarh* district and the country around the *Benagaṅgā* about the 5th and 6th century. It is much weatherworn, especially towards the left side where it is most exposed. The following is a transcription of all the letters that are legible, made from a careful examination. Though the translation cannot, from the nature of the case, be very satisfactory, still some information may be gleaned from it.

It records the gift of a dwelling for monks by the son of a minister named *Hastibhoja*; his name is effaced, but it was perhaps *Varāhadeva*, which occurs in the 21st line. The donor was minister to king *Harishena*, and his father *Hastibhoja* was minister to *Devasena*, the father of *Harishena*. The inscription supplies the following list of kings:—

1. *Vindhyasakti*.
2. *Pravarasena*.
3. (*Rudra* ?) *sena*.
4. ....
5. *Devasena*.
6. *Harishena*.

From the broken state of the inscription it is not clear whether *Pravarasena* was a son of *Vindhyasakti*, or, as is probable, of a member of the *Vindhyasakti* family. Of his son only *-sena* is legible, preceded by a faintly traceable form like *-dra*, so that the name may have been *Bhadrāsena*, *Chandrasena*, *Indrasena*, *Rudrasena*, &c. The expression "*Kuntalendra*"—king of *Kuntala*—occurring in connection with him shows that he had something to do with the king of that country. Later on *Kuntala* is included in his dominions. His son's name is lost: he began to reign as a minor. His son was *Devasena*; and his was *Harishena*. Besides this inscription we have two copper-plate grants of this *Vākāṭaka* dynasty which seems to have had a somewhat extensive sway: one of these is the *Śivanī* grant translated (but not very accurately) by Mr. Prinsep, and the other found in a ploughed field at *Chamak*, 7 or 8 miles south of *Ilichpur*, some 11 or 12 years ago, and a transcript of which is given in the *Notes*, No. 9 (p. 54).

- [१] उदीर्णलोकत्रयदोषबान्धिनिर्वानो.....  
.....प्रणम्य पूर्वा प्रवक्ष्ये क्षितिपानुपूर्वी[म्] [II]
- [२] महाविमर्देष्वाभिवृद्धशक्तिः कुद्रस्सुरैरप्यनिवार्य[बीर्ष्यः] [I] .....  
.....रणदानशक्तिः द्विज ५ प्रकाशो भुवि विन्ध्यशक्तिः [II]
- [३] पुरन्दरोपेन्द्रसमप्रभावः स्वबाहुवीर्याग्जिततत्त्वलोकः [I] .....  
.....[यशो]शुकानां बभूव वाकाटकवंशकेतुः [II]



- [४] रणे[धु] ह्यर्थुत्थितरेणु जालसञ्छादितार्क.....[१] ...  
 .....नरातीन्कृत्वा[भि]वादप्रवणाञ्चकार [॥]
- [५] [विनि]र्जितारि[स्सुर]राजकार्य्यश्चकारपुण्येषु परं प्रय[त्नं] [१].....[ १ ]  
 .. नरैर्द्रमौलिबिन्दुस्तमणिकिरणलीढकमाम्बुजः
- [६] प्रवरसेनस्तस्य पुत्रोभूद्विकसन्नवेन्दीवरेक्षणराविमयूख .....  
 .....[रुद्र? सेनः] प्रवरसेनस्य जितसर्वसेनस्सुतोभवत्
- [७] पार्थिवेन्द्रस्य [प्रशशास]धर्मेण मेदिनीम् कुन्तलैर्द्रवि.....  
 .....प्रवरसेनस्य पुत्रोभूत्प्रवरोर्जितोदारशासनप्रवरः[ ] [ १ ]
- [८] ..... [ ॥ ] तस्यात्मजं ५ कामत.....  
 .....[ १ ].....मवाप्य राज्यमष्टाब्दकोय ५ प्रशशास सम्यक् [ ॥ ]
- [९] तस्यात्मजोभून्नरदेव.....भुवि देवसेनः[ ] यस्योपभोगैर्ललितै-  
 विवपावनैर्नृदेवराजस्य .....भूः [ ॥ ]पुण्यानुभावाक्षितिपस्य
- [१०] .....[ १ ].....यगुणाधिवासो .....  
 कोशो भुवि हस्तिभोजः[ ॥ ]इदं..... ५ पृथुपीनवक्षास्तरोरुहाक्ष ५ क्षपि
- [११] .....[ १ ].....दिग्गन्धहस्तिप्रतिमो बभूव [ ॥ ]  
 हितो विनीतः प्रणयप्र.....मनोनुकूलानुविधानवर्त्ती [ १ ] निरत्ययं
- [१२] [शा]सन.....सकश्च[ ॥ ] तथैव लोकस्य हिताशय-  
 त्वात्सुखेन सम्यक्परिपालनाय [१][पितेव] मातेव सखेव नित्यं प्रियोभिगम्यश्च बभूव
- [१३] [नित्यं] [ ॥ ].....[ १ ]स्वस्थस्तमावेक्ष्य स तत्र राजा ससज्जं  
 भोगेषु यथेष्टचेष्टाम्[ ॥ ] अथ तस्य सुतो बभू-
- [१४] [ व राजा ] सजलाम्भोरुह ..... [ १ ] हरिरेष हरः[ ] स्मरेव कान्तिर्हरिषेणो  
 हरिविक्रमप्रतापः [ ॥ ] सकुन्तलावन्तिकलिङ्गकोसलत्रिकूटलाटान्ध-
- [१५] .....[ १ ].....स्वनिर्देश.....[ ॥ ]प्रथितो-  
 भुवि हस्तिभोजसूनुस्तचिवस्तस्य महीपतेर्व्वभूव [ १ ] सकलक्षिति
- [१६] .....[ ॥ ].....जेष्टः स्थिरधीरचेतास्त्रागक्षमौदार्य्यगुणैरु-  
 पेतः [ १ ] धर्मेण धर्मप्रवणश्शशास देशं यशःपुण्यगुणांशु
- [१७] ..... [ ॥ ].....प्रति पुण्योपचयं परं चकार [ १ ] यत ऊर्द्ध-  
 मदस्सहायधर्मा परितो लोकगुरौ चकार काराम् [ ॥ ] आयुर्व्वयोवित्त[सु]खानि
- [१८] .....लानि [ १ ] उद्दिश्य मातापितरावुदारं न्यवी-  
 विशद्वेश्म यतीन्द्र [सिष्यं] [ ॥ ] [सज]लाम्बुद.....रुद्धिताग्रे भुजगेन्द्राध्युषिते मही-  
 धरेन्द्रे [ १ ]
- [१९] .....श्रीपतिना शरानिकुञ्जे [ ॥ ] गवाक्षनिर्व्यू-  
 हसुवीथिवेदिकासुरेन्द्रकन्याप्रतिमाद्यलङ्कृतम् [ ॥ ] मनोहरस्तम्भविभङ्ग



- [२०] .....रचैयमन्दिरं [॥] म.....तलसन्निविष्टं विस  
.....नमनोभिरामं [॥] व.....ञ्चाम्बुमहानिधानं नागेन्द्रवेश्मादिभिर-
- [२१] प्यलंकृतं [१].....समीरण.....[॥] ग्री-  
ष्माक्षस्य च किरणोपतापतप्तं सर्ववर्तुप्रथितगुणोपभोगयोग्यम् [१.]
- [२२] .....सुरेन्द्रमन्दिराणां रुचिमन्मन्दरकन्द[रानुरूपं][॥] .....  
.....सुखो ययेप्सितः [१] असमप्रतिरोचने गिरौ विक[ च ]
- [२३] .....श्रमान्तकः [॥].....[१].....  
.....यस्य जनेन नाम प्रीतिप्रसादविकचप्रणयेन चक्रे [॥] चैतः
- [२४] .....लयनं सुरेन्द्र मौलिप्रभोपचित.....हायं [१] निवेवेद्य  
सङ्घाय.....थ्यं सबन्धुवर्गस्त बराहदेवः [॥] नृदेवसौख्यान्यनुभूय
- [२५] .....शास्ता सुगतप्रशस्तः [॥] सान्द्राम्भोदभुजङ्गभोग.....  
.....तमाराम.....अमनदिशालालकपिलैर्व्यावत्कैरर्भास्करः [१] तावच्छि-
- [२६] .....सेव्यतामन्तर्मण्डपरत्नमेतदमलं रत्नत्रयोद्गावित[म्]  
[॥] विविधलयनसानुस्तेव्यमानो महद्भिर्गिरिरय-
- [२७] .....भ्यः [१] जगदपि च समस्तं व्यस्तदोषप्रहाण-  
म्विशतु पदमशोकं निर्व्वरं शान्तमार्ग्य [॥]

## Translation.

"..... extinguisher of the increasing fire of the sins of the three worlds  
.....having bowed (to him) I describe the early succession of kings.

"Vindhyaśakti, whose valour increased in great battles, whose strength in his anger cannot be overcome by the gods,.....mighty in alms and in wars. Who was twice-born (*dvija* or *kshatri*), distinguished,—such was (he) on the earth. (He) who was majestic, like Indra and Vishnu, who had won the whole earth by the vigour of his own arms.....and who was a standard of the web of glory to the dynasty of Vākātaka. Who covered the sun by the dust cloud caused by (the prancing of) his steeds in the battlefield..... Having made his enemies..... caused them bowed down and humbled. He who had quelled his foes, and whose deeds are like Indra's, toiled in meritorious acts.....

His son was Pravarasena whose lotus-like feet were kissed by the rays from the jewels in the coronets of kings, whose eyes are like the fresh opening lotus and the rays of the sun .....Pravarasena's son was (Rudra?)sena the conqueror of all enemies, who justly (ruled) the earth of the king of kings. King of Kuntala.....

"(He) the son of Pravarasena, exalted by highest excellence, by power, by generosity in punishing.....

"His son.....having obtained power when eight years of age, ruled excellently.

"His son Devasena became in the world.....of men and gods. By his lovely and purifying enjoyments.....of king of men and gods. Through the meritorious acts of this king..... Hastibhoja (became his minister) on this earth, who was the dwelling of good qualities and treasury of.....



"Who had a broad and firm breast and lotus eyes..... who resembled the *Gandahasti*<sup>1</sup> of the quarters; he was a well-wisher, modest,.....and who acted in accordance with the dictates of his heart; whose punishments are not destructive. Again, he being desirous of good, and from his capability to protect the people in the best and happiest way, he became popular and daily accessible by the people as a (*father*,) mother and friend..... This king having installed (*him*) and being at ease, he began to enjoy himself according to his heart's desire.

"Afterwards this (*king's*) son was king Harishena, whose (*eyes*) were like the wet lotus..... the destroyer of miseries (*Hari*), the attractor of (*men's*) minds (*Hara*), beautiful like Kâma (*Cupid*), of glorious deeds and majesty like Indra's, (*lord of the countries*) including Kuntala,<sup>2</sup> Avanti,<sup>3</sup> Kalinga,<sup>4</sup> Kosala,<sup>5</sup> Trikâṭa,<sup>6</sup> Lâṭa,<sup>7</sup> Andhra<sup>8</sup>.....

"...Son of Hastibhoja well known in the world, became minister to this king; the whole world..... who was a senior, of staid and tranquil mind, endowed with the qualities of almsgiving, mercy, and generosity, and possessed of a sense of justice, ruled the country uprightly.....

"To whom merit is a help for the other world because he acquired a heap of merits and made a prison round Lôkaguru (*the teacher of the world—Buddha*). Life, age, wealth, happiness..... constructed a magnificent dwelling fit for the abode of the chiefs of monks, in honour of (*his*) mother and father, in the chief of mountains inhabited by the king of serpents, whose fronts are covered with clouds filled with water.....

"(*The dwelling*) ornamented with windows, doors, splendid verandahs, railings, and images of Devakanyâs (goddesses) and delightfully arranged pillars..... with Chaitya-Mandira<sup>9</sup>.....

"A large reservoir of water and (*adorned*) by the abode of the chief of serpents and others<sup>10</sup>..... Warmed in summer by the heat of the sun, and fit for enjoyment at all seasons..... (*as*) the dwelling of Indra and the bright caves of Mandara..... in the mountain to which none is equal in greatness ..... (*he*) made with love, pleasure, and expansive modesty ..... a cave brilliant with the radiance of the crown of Indra ..... This Varâhadeva, praised among the Sugatas, having given (*the cave*) into possession of the Saṅgha, having enjoyed comforts of men and gods, with

<sup>1</sup> The elephants of smell, so called because it was fabled that ordinary elephants were terrified by the mere smell of these.

<sup>2</sup> Part of Kânnaḍâ, somewhere about Anagundi or Hampe.

<sup>3</sup> Western Mâlwa, round Ujjain.

<sup>4</sup> The country between Oḍesa and the Kṛishṇâ.

<sup>5</sup> Usually Audha, but here perhaps the district about Chhatisgarh in Central India.

<sup>6</sup> Junnar in the Pûṇâ Zilla and adjacent districts.

<sup>7</sup> Bharooh district.

<sup>8</sup> The Tailaṅga country; the name of the chief seat of power is probably lost in the lacuna.

<sup>9</sup> This is no longer found: it may have been structural and outside.—J. B.

<sup>10</sup> *Nâgendraśeṣa* is the recess for the image of the Nâga. This without doubt refers to the figure of Nâgendra in the staircase leading down from the front of the cave. (See *Notes*, p. 57.)—J. B.



his relations ..... enjoy this pure jewel-like dwelling, declared by Ratnatraya, while (*the earth rests*) on the body of the serpent as the dense clouds and ..... while it shines by the yellow rays of the sun as red arsenic. This mountain having various summits and caves inhabited by great .....  
 "Again, may the whole world attain the state of tranquillity, excellence, freedom from evil, and sorrow, and various sins."

## INSCRIPTION No. 4.

This is on the side wall outside the verandah in Cave No. XVII, and like the last has also suffered much from the weather. This inscription is in 29 lines, and is in Sanskrit verse, each line containing one śloka.

This inscription furnishes the following names of kings :—

1. Dhrtarāshṭra.
2. Harisāmba.
3. Saurisāmba.
4. Upendragupta.
5. (Agaja ? or) Kācha.
6. Bhikshudāsa.
7. Nīladāsa.
8. Kācha II.
9. Kṛishṇadāsa.

There was perhaps one name more, preceding that of Dhrtarāshṭra, who is said to have been the son of some king. Whether Harisāmba was the son or brother of the preceding king is not clear. Saurisāmba is apparently the son of Harisāmba, but we know nothing of the relation of Upendragupta to his predecessor; so also the relation of Bhikshudāsa to Upendragupta is lost. Kṛishṇadāsa had two sons whose names, where they first occur, are obliterated, as is that of his wife. Later on Ravisāmba occurs as the name of one of them, and from the fragmentary phrases it appears that the elder murdered his brother, but afterwards repented. This is followed by the account of the construction of the Vihāra by the king or his minister, while Harishēṇa was ruling—almost certainly one of the Vakāṭakas to whom this Asamaka family may have been subordinate.

The characters in this inscription bear a close resemblance to those of the Valabhī and early Chālukya copperplate grants. From the style of alphabet and the tenor of the inscriptions it would seem then that Caves Nos. XVI, XVII, XVIII and the Chaitya-Cave No. XXVI, belong all to very nearly the same date.

## Transcript.

- [१] .....मावनि, प्रणम्य विदात्रयपारंगं मुनीम् [१]  
 विहारदातुर्व्यवदातकर्मणो गुणाभिधानोपनयं करिष्यते [१॥]  
 [२] .....नेश, लब्धात्मभावस्य नराधिपस्य [१]  
 धृतातपत्रस्य बभूव पुत्रस्तितातपत्रो धृतराष्ट्रसंज्ञः [२॥]  
 [३] .....स्यराज्ञो, हरिसाम्बोऽमुरुहेन्दुकान्तवक्रः [१]  
 नृपतेस्तनयो बभूव तस्याप्यमलश्रीः क्षितिपालशौरिसाम्बः [३॥]



- [४] ..... नेश पृथुकीर्तियुतिमानुपेन्द्रगुप्तः [ १ ]  
समभूद[गज]स्सुतोय तस्य क्षितिप ११ काच इति प्रकाशनामा [ ४॥ ]
- [५] .....[हु]वि कीर्तिन्यसनाय भिक्षुदासः [ १ ]  
प्रथितो भुवि नीलदासनामा नृपतिस्तस्य सुतो नराधिपस्य [ ५॥ ]
- [६] .....प्रथित ११ काच इति प्रदीप्तकीर्तिः [ १ ]  
नृपतेरथ तस्य कृष्णदासः कुलवंशद्युतिवर्द्धनो बभूव [ ६॥ ]
- [७] .....सनया चन्द्रकरावदातवेषा [ १ ]  
अभ[ब]त्परिपूर्णचन्द्रवक्त्रा विनयाचारविभूषणा ... चन्द्रा [ ७॥ ]
- [८] .....द्योतकरीमवाप [ १ ]  
तस्याञ्च तस्याम्बुहायताक्षवुत्तचामीकरकान्तरूपी [ ८॥ ]
- [९] .....[प्रद्यु]म्नसाम्प्रतिमौ कुमारौ [ १ ]  
एकाधिपस्यप्रथमावतारं दध्रे द्वितीयो रविसाम्प्रसंज्ञाम् [ ९॥ ]
- [१०] .....मश्मकादि [ १ ]  
.....नुताभ्यामतिभूय भूयसा रराजतुश्चन्द्रदिवाकराविव [ १०॥ ]
- [११] ..... [ १ ]  
विवृद्रसौहार्द[यश]प्रतानयोस्सदानुकूल्येन सुखं विजन्हतोः [ ११॥ ]
- [१२] .....रप्यनिवार्य शासनः [ १ ]  
पुराकृतोद्भाषितभीमविक्रमः कनीयासि प्रा [ ..... ] ताशनिः [ १२॥ ]
- [१३] .....वैर्यादि.....याधिराजः [ १ ]  
आर्चित्यसंज्ञः सचिवस्तत ११ परं व्यवीवृधत्पुण्यमहामहीरुहम् [ १३॥ ]
- [१४] .....नु[याततोष]म् [ १ ]  
भूयश्चतत्यागदयाप्रमोदमैत्रीक्षमावीर्यधियस्तिषेवे [ १४॥ ]
- [१५] .....नरेन्द्रान् [ १ ]  
प्रशस्तवृत्तान्सुविशुद्धवृत्तो वृत्तेन सम्यक् शुभितोनुचक्रे [ १५॥ ]
- [१६] .....चकार [ १ ]  
अ.....त्थिकस्पाथिजनस्तवैव कीर्त्तिकृतार्थः प्रथयाम्बभूव [ १६॥ ]
- [१७] .....विष्णुताक्षान् [ १ ]  
अमूमुचद्वित्तविसर्गशक्त्या पुत्राभिचेष्टान्करुणाभिमृष्टः [ १७॥ ]
- [१८] .....येन पुत्रवत् [ १ ]  
अनूचिवां सोपि हि यस्य इदृतां विन्दन्वृध्याशयशुत्थिसम्पदम् [ १८॥ ]
- [१९] .....कराणि सद्यः [ १ ]  
सर्वज्ञभावप्रणिधानसिद्धिः सत्याभिधानाभिभवादपेयुः [ १९॥ ]
- [२०] .....म्बारचयांधियोगः [ १ ]  
यशोम्बुभिश्चन्द्रमरीचिशुभ्रैर्जगत्समग्रं समलंचकार [ २०॥ ]
- [२१] .....वदनारविन्दचन्द्रे [ १ ]  
परिपालयाति क्षितीन्द्रचन्द्रे हरिषेणे हितकारिणि प्रजानाम् [ २१॥ ]



- [२२] .....स्यद्रुतपुण्यराशिः [ १ ]  
 .....भुवस्तूपविहारभूषा दानोदयैश्चात्थिजनप्रमोदम् [ २२॥ ]
- [२३] .....[नानिलनादवाद्भिः] [ १ ]  
 .....शरयाभहाद्भिः.....मविसद्वपादे [ २३॥ ]
- [२४] .....गाम्भीर्यगुणैरूपेतम् [ १ ]  
 निवेशितान्तर्मुनिराजचैत्यमेकाश्मकं मण्डपरत्नमेतत् [ २४॥ ]
- [२५] .....ष्टिं विपुलां विसृज्य [ १ ]  
 अचीकरच्चैत्यमिहानकल्पमल्पात्मभिः कल्पनयाप्यशक्यम् [ २५॥ ]
- [२६] .....शे नयनाभिरामम् [ १ ]  
 न्यवीविशत्स्वादुलघुप्रसन्नशार्तिं प्रकामाम्भुमहानिधानम् [ २६॥ ]
- [२७] .....नेत्रमनोभिरामम् [ १ ]  
 अन्यांगदेशेऽस्य दिशि प्रतीच्यामर्चाकरद्वन्द्वकुटीमुदाराम् [ २७॥ ]
- [२८] .....द्वितायोद्यतसर्वकर्मणः [ १ ]  
 मुनीन्द्रनाथप्रणिधानसिद्धये भवन्त्वभीष्टा भुवि सर्वसम्पदः [ २८॥ ]
- [२९] .....सप्रणयेन मण्डपः [ १ ]  
 करोतु तावत्कुशलोदयं सतां निहन्ति यावद्रविरंशुभिस्तमः [ २९॥ ]

*Translation.*

" .....Making obeisance to the Muni who completely attained to the three sciences, I will set forth a description of the qualities of the donor of the vihâra, whose deeds are pure.....to the king regarding all as equal to himself and who has the royal umbrella over his head, was a son by name Dhratarâshṭra of the white umbrella.....This king's (son) was Harisâmba, whose face was as the lotus and the moon. Again king Saurisâmba, of pure lustre, was this king's (son).....Upendragupta of great fame and beauty. Then his son was king (Agaja)<sup>1</sup> whose well-known name was Kâcha.....(was) Bhikshudâsa for spreading renown in the world. The king known in the earth by the name of Niladâsa (was) the son of this king.....Kâcha, renowned and famous. Then Krishnadâsa was this king's son who was an increaser of the splendour of his dynasty ..... was (his wife) who was gentle, whose dress was white as the moonbeams, whose face was like the full moon, and who was adorned by modesty and good behaviour.....to this king by her were born two sons ..... equal to Pradyumna and Sâmba, whose large eyes were lotus-like and whose beauty was as red burning gold. The first born, first to enjoy independent power (Ekâdhipati), and the second assumed the name of Ravisâmba<sup>2</sup> ..... Asmaka and others.....by frequently overcoming, they two were glorious as the sun and the moon ..... of those, the creepers of whose glory in friendship have spread, and who conduct

<sup>1</sup> The word may also be read *Avana* instead of *Agaja*, which means 'a protector,' and if this reading be correct it cannot be a proper name; and the whole may mean that his "son was a protector (of the world) whose well-known name was Kâcha."

<sup>2</sup> It would seem that correctly either Ravisâmba should be a title, or Ekâdhipatyâ is a proper name, which however seems unlikely.



themselves always in happiness and mutual agreement.....but he whose punishment is unrevokable and whose wicked actions grow from the deeds of his former life, (*was as*) a thunderbolt to the younger..... patience, &c.,.....great king.....after this the minister named Achintya (?) throve, a great tree of merits,.....and again possessed knowledge of the sacred books, generosity, mercy, kindness, friendship, benevolence, valour, and good sense, ..... and being greatly ashamed conducted himself as men of renowned behaviour..... who is successful in glory, became famous ..... he who is filled with mercy, and by his generous disposition released those whose eyes are wet, and whose behaviour is filial, ..... (*the minister*) who, although he knew that the king has acquired in his heart a conscience purified from murderous tendencies, did not disclose ..... who acquired knowledge, by faith in, and meditation on, the omniscient (*Buddha*)..... by the waters of (*his*) glory, white as the beams of the moon, he much beautified the whole world.....when Harishena—who was (*as*) a moon to the face of..... and a moon among kings, and a well-wisher of his subjects,—was ruling.....the heap of whose merits is extraordinary (*making*) the needy glad by the gift of a stūpa, a vihāra, and ornaments (?).....of winds ..... this jewel of a monolithic temple, which is majestic, and contains within a Chaitya of the Munirāja (*Buddha*)<sup>1</sup> .....made here an incomparable Chaitya, expending profusely upon it, such that the poor cannot even grasp in imagination.....made a large reservoir charming to the eyes, of tasteful, clear, pleasant, and cold water.....delightful to the eyes and mind; on the other side of it, towards the west, made a splendid *Gandhakuti* (temple)<sup>2</sup> .....may the whole wealth of those whose actions are ready (?) for the benefit of the world, be for the attainment of the meditation on Munīndranātha (*Buddha*) ..... with courteousness may this temple increase comforts to the sages until the sun's rays destroy the darkness."

## INSCRIPTION No. 5.

This occurs on the pilaster at the left end of the verandah in Cave XXII. Much of it is broken away, only a few letters in each of the eleven lines are now left. The language is Sanskrit prose, and the letters are similar to those of the inscription in Cave XVI.

[दियधर्मो]यं मण्डप  
 .....प्रपौत्रस्य रु  
 .....पौत्रस्याचार्येन्द्र  
 .....स्य धर्महग.....[ पु ]  
 त्रस्य जयता.....

<sup>1</sup> As there is no *ddgoba* or *Chaitya* in Cave XVII, it seems that the word *Chaitya* was used by the Buddhists, as it still is by the Jainas, for an image of Buddha.

<sup>2</sup> The *Gandhakuti* was perhaps the small Cave No. XVIII. The name is applied only to a temple containing images, and not to a monastic abode. The image in Cave XVIII must have been moveable.



स्य कुलाप्रे.....[पर]  
 मोपासकस्य.....  
 ...न्वाभिकस्यै... [यद]  
 [त्र]पुण्यं तद्वत् मातापितृ  
 [पूर्व]गमानां स[कलसत्वाना]  
 मनुत्तरज्ञानावाप्तये]

"The meritorious gift of a mandapa by Jayata.....of.....family, a great Upâsaka, great-grandson of .....grandson of..... of Âchârya Indra... .....son of Dharmahaga .....may the merit of this be for excellent knowledge to all sentient beings, beginning with father and mother."

## INSCRIPTION No. 6.

On the front of the Chaitya-cave No. XXVI, over the right side door (see Notes, p. 83, and Plate XXI). It consists of 27 lines in Sanskrit verse, and with the exception of flaws in the first and in some of the lower lines, it is fairly legible. The alphabet is similar to that used in the early Châlukya and Valabhi copper-plates, and if not of the same date as that on Cave XVII, is but little later.

## Transcript.

- [१] जयति लोकहितावहितोद्यतो...हि सुखान्तकरः परमार्थवि[त्] [१] त्रिविधानिर्मलसर्वगुणोदयो  
 मु[धितभीः] करुणामलचन्द्रिकः [॥ १ ॥]  
 [२] पुनरपि मरणादि येन सम्यक्शिवमजरामरधर्मता च लब्ध्वा शिवमभयमनालयं गतोपि प्रशमपुरं  
 जगतां करोति चार्थ [॥ २ ॥]  
 [३] ततो नमस्कारगुणाभिधानं भवस्यबन्धं विपुलं महार्थं प्रदत्तमेकं कुसुमं च यत्र स्वर्गापवर्गाख्य-  
 फलस्य हेतुः [॥ ३ ॥]  
 [४] अत इह विदुषा तथागतेषु प्रथितगुणाधिकलोकवत्सलेषु कृतमनुसरता जनेन कार्या ब्रवक-  
 रुणाद्वदयेष्वती-  
 [५] वभक्तिः [॥ ४ ॥] देवा निरस्तविजयास्तविपत्तिकत्वाच्छापेन शंभुरपि काचरलोचनोभूत् कृष्णो  
 वशोपि वशमापतितोन्तकस्य तस्माज्जयन्ति  
 [६] सुगता भयविप्रमुक्ताः [॥ ५ ॥] स्थविराचलेन मुनिना शासनमद्वावयकृतज्ञेन कृतकृत्येनापि  
 सता शैलगृहं कारितं शास्तुः [॥ ६ ॥]  
 [७] प्रागेव बोधिसत्त्वैर्भवसुखकामैश्च मोक्षकामैश्च संविद्यमानविभवैः कथञ्च कार्या भवेत्कीर्तिः [॥ ७ ॥]  
 यावत्कीर्तिलोके तावत्स्वर्गे-  
 [८] पु मोदति च देही चन्द्रार्ककालकल्पा कार्या कीर्तिर्भहीधेषु [॥ ८ ॥] अनेकजन्मांतरवद्वसौदं  
 स्थिरं कृतं सुधियं विपश्चितम्

1 Read ° वि.

2 Read मुद्गावयत्क०.

3 Read ° कृतकृत्य०.



- [९] सुरासुराचार्यमतेषु कोविदं महानुभावाश्मकराजमंत्रिणम् [॥ ९ ॥] लोकज्ञमेकान्तसमन्तभद्रं  
सर्वार्थिनामर्त्यकरं सुवाचं गुणोन्नतं प्रश्रय-  
[१०] नम्रमूर्तिं ख्यातिं गतं सच्चरितैः पृथिव्यां [॥ १० ॥] दण्डसाध्यानि कार्याणि व्यायामैकरसा-  
न्यपि यस्साधयति साम्नेन नृपतेर्मन्तृपुङ्गवः [॥ ११ ॥] इत्थं  
[११] भूतोस्य पुत्रोपि देवराजो धुरन्धरः पितर्युपरते येन पदमुन्नामितं गुणैः [॥ १२ ॥] तं भवि-  
राजमुद्दिश्य मातापितरमेव च भिक्षुणा बुद्धभद्रेण  
[१२] कारितः सुगतालयः [॥ १३ ॥] आगम्य धर्मदत्तञ्च भिक्षं सच्छिष्यमेव च भद्रवन्धुमिदं वेश्म  
ताभ्यां निष्पादितं च मे [॥ १४ ॥] यदत्र पुण्यं तत्तेषां  
[१३] जगतां च भवतिदं सर्वमलगुणध्यातमहात्रोधिकलाप्तये [॥ १५ ॥] यो बुद्धशासनगतिं समबु-  
ध्दजातो भिक्षुर्व्यस्यभिनवेभिनोपपन्नः  
[१४] बहुव्रतः शीलविशुद्धचेता लोकस्य मोक्षाय कृताधिकारः [॥ १६ ॥] न संसारापन्ने शुभमपितु  
किञ्चिच्छुभकरं विपाको दिव्यो  
[१५] ...त्य...चनियमा...लोकार्थाय प्रसृत...पुण्यमहतां विपाको  
धाराणां भवति सुखभोगाय  
[१६] जगताम्...बलभिर्नानाण्डजव्याहते गालाङ्गुलीननादपूरितदरे प्राग्भावि...  
[१७] योगीश्वराध्यासिते वेश्मेदं ज...जनकभूयै प्रतिष्ठापितं पूर्वापि चेयं तेनैव द्विविधा-  
चार्येण सौगतिम् लोकचिन्तामुपादाय...

*Translation.*

"He (*Buddha*) is victorious, ready and attentive to the good of the people, the destroyer of..... comforts, indued with spiritual knowledge, in whom all the three pure virtues have grown up, who has ..... whose pure splendour is mercy, (2.) by whom release from frequent deaths, comforts, and power of not growing old, and of immortality, have been obtained, and who, though he is deceased and gone to happy and fearless and houseless final emancipation<sup>3</sup> (*yet*) does good to the world. (3.) For this cause, saluting him and reciting his virtues is fruitful and of great and abundant advantage, and where even the gift of a flower is the cause of the fruit called heaven and final beatitude.<sup>4</sup>

"(4.) Therefore, a learned person, who follows the practice of those before him should here worship the *Tathāgatas* (*Buddhas*), whose hearts are soft through mercy and who are greatly popular among people by their well-known virtues.

"(5.) *Devas* from being subject to miseries are devoid of success. Also *Śambhu*, from the curse, was of trembling eyes. *Kṛishṇa*, though unwilling,

<sup>1</sup> Read °र्मन्तिपुङ्गवः°.

Read दृष्ट्वा°.

<sup>3</sup> Literally, "who, though he is gone to the city of quiescence, happy and without danger, and where there is no need for a house."

<sup>4</sup> The northern or *Mahāyāna* Buddhists hold that if *Buddha* had lost all influence, it would be useless worshipping him or remembering his deeds. The *Hinayāna* sect say that worshipping and meditating on him of itself purifies the heart and leads to the desired end without any influence exerted on *Buddha's* part. The doctrine in the inscription is that of the *Mahāyānas*.



became subject to the will of Yama. The Sugatas, therefore, because altogether free from fears, are victorious.

"(6.) Even Sthavirâchala Muni who was grateful, of accomplished desires, and virtuous, made for Buddha a stone dwelling, glorifying religion. (7.) Why should the Bodhisattvas, who are desirous of worldly happiness as well as of final release and are possessed of prosperity, not previously have acquired fame? (8.) A human being enjoys heaven so long as his fame in the world lasts; (so) fame that may endure as long as the sun and moon, must be acquired in the mountains.

"(9.) [In honour of that Bhavirâja] who has been in friendship with him through several transmigrations, who is steady, grateful, wise, learned, proficient in the Sura and Asura teaching of the Âchâryas, minister of the magnanimous king Asmaka, (10.) clever in worldly business, exceedingly fortunate every way, fulfiller of the desires of all the needy, a sweet speaker, exalted by virtues, gentle in modesty, much praised in the world for good behaviour: (11.) and who, as the excellent minister of the king, accomplishes merely by conciliation what is attained (usually) by punishments and by exertions only. (12.) His son Devarâja, a leader, was equal to him, and on the demise of his father exalted his dignity by his high qualities. (13.) In honour of that Bhavirâja, and in honour of his father and mother, Bhikshu Buddhahadra has caused a temple to be built to Buddha.

"(14.) Having recourse to Bhikshu Dharmadatta and (his) good disciple Bhadrabandhu, I constructed this temple through them.<sup>1</sup> (15.) May whatever merit is therein be for the attainment by these and by the world of the fruit of great Bodhi desired by all of pure qualities.

"(16.) He who on attaining the knowledge of the religion of Buddha is surrounded by relatives, and whose heart has been purified by the observance of many religious abstinences and by moral conduct, and has made the final release of people his duty, became a Bhikshu in his youth. (17.) Again the smallest virtue resulting in good cannot be accomplished while engaged in worldly affairs. The result of the actions of sages who are exalted by virtue tends to the enjoyment of happiness by the people.

"This temple is established for the welfare (of people, in a hill?), tuneful with the notes of various birds, and whose caves are filled with the sounds of cow-tails (chauris).....and which is inhabited by the Yogîśvaras.....The same aggrieved Achârya having taken over the anxiety of the people regarding the Sugata....."

#### INSCRIPTION No. 7.

On a plinth under the feet of a tall standing figure of Buddha, to the left of the façade of Cave XXVI.

[१] देयधर्मोयं शाक्यभिक्षोर्भदन्तगुणाकरस्य यदत्रपुण्यं तद्वत्तु मातापितरं पूर्वदुःखं कृत्वा

[२] सर्वसत्त्वैभ्य अनुत्तर ज्ञान आसये

#### Translation.

"The Śākya Bhikshu, the Bhadanta Guṇâkara's meritorious gift, may whatever merit is in this be for the attainment of supreme knowledge by all sentient beings, mother and father being first."

<sup>1</sup> It would seem from this that the donor Buddhahadra was not resident near, but entrusted the work to these devotees.



## INSCRIPTION No. 8.

On the plinth under a similar figure on the opposite side of the façade. This is injured by the breaking away of the stone, leaving only the beginnings of the three lines.

- [ १ ] ॐ देयधर्मो[ य..... ]  
 [ २ ] यदत्रपुण्यं [तद्भवतु मातापितरं पूर्वङ्गमं कृत्वा ?]  
 [ ३ ] सर्वस्त्वानाम[नुत्तर ज्ञानावाप्तये ?]

*Translation.*

“The meritorious gift of.....  
 attainment of supreme knowledge.....  
 all sentient beings, mother and father.....”

## INSCRIPTION No. 9.

On the wall of the rightside aisle under a small figure of Buddha :

- [ १ ] देयधर्मोयं शाक्य-  
 [ २ ] भिक्षुसंगमित्रस्य

*Translation.*

“The meritorious gift of the Śākyaabhiṣhu Sanghamitra.”

## PAINTED INSCRIPTIONS IN THE AJANTA CAVES.

Inscriptions written on the paintings are found in six of the caves,—Nos. II, IX, X, XVI, XVII, and XXII—most of them more or less mutilated.

## PAINTED INSCRIPTIONS IN CAVE No. II.

## No. 1.

There are no inscriptions in Cave No. I, but in No. II. besides fragments of a pretty long one in small letters on a dark green ground in the left hand cell outside the verandah there are two or three inside. No. 1 is on the lotus throne of a painted figure of a seated Buddha on the back wall of the hall.<sup>1</sup> The letters of this inscription are as late as the 6th or 7th century.

- [ १ ] देय[धर्मोयं] शाक्यभिक्षोर्भदन्त ... [बुद्ध]गुप्तस्य यदत्र पु[ण्यं]  
 [ २ ] ..... [स]र्वस्त्व .....

“The meritorious gift of the Śākya Bhikṣhu the reverend Buddhagupta : may whatever merit.....of sentient beings.”

## No. 2.

No. 2 is on the right hand of the shrine door among many figures of Buddhas.<sup>2</sup> It is much effaced and not very distinctly written, so that a trans-

<sup>1</sup> See Notes, p. 34. The execution of the painting is somewhat different from that on the right side wall of the cave, but it is hard to say whether this is due to the artist or to its being of somewhat later date.—J. B.

Notes, p. 35.



№1

८४  
 ॐ नमो भगवते वासुदेवाय  
 ८५

2  
... உர சூகந்திர பதயா  
... நயருந் ...  
... மரமம் ...

[illegible]

4

Handwritten text in Tamil script, likely a signature or name, written on a piece of paper with a torn edge. The text is written in a cursive style and appears to be a personal name or a signature.

5  
சுத்திரம்:

6  
ସଂସ୍କୃତ

7  
 ॐ नमो भगवते वासुदेवाय

8  
 40 7 6 9 8 8 8 3 2 5 = 22 8 8 8





lation is impracticable. It begins with the usual donative phrase *deya-dharmoyam*, and probably recorded the presentation of the painted figures. It concludes with the common formula, "May whatever merit, &c."

[१] देयधर्मोयं साक्यो उषकस्य ..... [मा]तापितृम्म.....च अनु[त्तर]ज्ञा-

[२] .....बुधा सह सं.....

Besides this there is a line written among the Buddhas, but the letters are so mutilated and indistinct as almost to defy copying.

Nos. 3 to 8 are on the back and right hand wall of a chamber outside Cave II. to the left. They are descriptive of the subjects of the paintings on which they have been written, but unfortunately the paintings are as much destroyed as the inscriptions.

### No. 3.

क्षान्तिवादिः<sup>1</sup>

On the back wall to the right of a door in it, a man is represented seated on a stool (*bhadrāsana*) in a plain dress indicative of a Sâdhu or Brâhman; his head is destroyed; under his seat is No. 3 in letters of about the 6th century, in which we read the word *kshântivâdih*—'a discourse on forbearance.'<sup>2</sup>

### No. 4.

Facing him is another seated figure, and below is a belt of green colour on which is No. 4 in two lines, so mutilated as to be untranslatable—possibly it related to the *kshânti* philosophy.

[१] ..... न यत्र वरान्तसंकु .. धेषणा तन्म..... नाज्ञान .....

सुताहि नीतिमवाप्य मानुष.....पाद्र.. स्तचेन्द्रियै सुवाक्य-

मुत्पन्नं करोति यः शुभं .... चा.. क्यहमेमदं न्यते

[२] ..... शायन्तकुसुमैर्भहितहा ... दागुसे ..... न्तिताय नापरा सिमन्ताग्रे

मतेस्स...त.....न्वाचा व..... क्षाहिण .....

.....

Below this is a Brâhmana or Pâsupata, seated on a stool in plain dress and with a Rudrâksha rosary about his neck. Opposite him is another male figure and between them is a woman seated, with her hands joined towards the former, whilst she speaks to the latter of the two.

### No. 5.

Below these figures is inscription No. 5, also so destroyed as to be illegible, —but perhaps relating to the same subject.

[१].....नात्रच्छेदित्यक्षतक्षान्तिचिरनिर्वृतस्य क्षेप.....

[२].....पतिसंन्याममहतां नस..... पात्र नादेवाधार.....

<sup>1</sup> Read दी

<sup>2</sup> *Kshântivâdin* was the name of Gautama Buddha in one of his previous births. The *kshântis* are the states produced by continued meditation on the four verities: see Vassilief, p. 140.



Below this again has been a royal figure surrounded by attendants, but the merest fragments are left of the scene.

The painting on the right side of this same room has also been almost entirely destroyed.

### No. 6.

Among the fragments left are parts of a cow, over which is written the inscription No. 6 consisting of the name—*Sarasuti*, in letters of the same age as the others.

सरसुति

*Sarasuti* is a Prākṛit form of “*Sarasvati*,” the goddess of learning.

### No. 7.

On the same wall near the front corner, has been a figure of a king seated on a throne, which bears the inscription No. 7 :—

चैत्रिवलोकीराजा (?)

“King Chaitri of Valorka.”

Vallura is met with in the Ghaṭotkacha inscription, and may be a form of Valorka.

### No. 8.

Above this is the broken inscription No. 8 which possibly expressed some religious tenet :—

[१].....नान प्रसेहे मनः स्वस्यात्रैव दुःखादि गाहि.....

### PAINTED INSCRIPTIONS IN CAVE NO. IX.

Fragments of inscriptions on the paintings of this cave are numerous, but all in a more or less dilapidated condition. As many as sixteen have been noticed, but of some only a letter or two have been left. Five of the most legible have been given on the accompanying plate.

### No. 9.

This is on the front wall of the Chaitya Cave No. IX, inside, over the door and close to the head of a Bhikshu :—

[दियधम्मो]यं शा[क्यभिक्षो]

स्तद्धूप्रि[यस्य]

.....माता

.....

“The meritorious gift of the Śākya Bhikshu Sanghapriya.”

The letter *ya* has been supplied. The characters are similar to those of the 6th century, and the portion of the painting on which it is, is of a correspondingly modern date, but it overlies part of a picture in a much earlier style of painting.

N° 9



10

उचरुत्तु पञ्चमि  
उच

11

उचरु उचरुत्तु उचरु उच

12

० ॥ उचरुत्तु पञ्चमि

13

उचरुत्तु उचरुत्तु उचरुत्तु





## No. 10.

On the first pillar on the left side of the aisle, under a painted figure of a standing Buddha. The letters are of the 6th century:—

देयधर्मो उपासकजसदे-

वस्य

“The meritorious gift of the Upāsaka Jasadeva.”

There are three other fragments on different sides of this same pillar; two of them are over umbrellas, and one on the petals of a lotus. All are apparently of the same general character.

## No. 11.

On an architrave or jamb attached to the first pillar on the left side of the cave, under the throne of a seated figure of Buddha. It is in somewhat earlier letters than the preceding:—

देयधर्मोयं भदन्त[ध]र्मेन[स्य]

“The meritorious gift of the reverend Dharmasena.”

On a broken pillar, the fourth from the front, on the same side of the cave, is a fragment in one line and a half. On the third standing pillar is another, also mutilated. And on the fifth standing (8th) pillar is another, on an umbrella, a line and half in length.

## No. 12.

On the back wall of the cave under a painted dāgoba or Chaitya. This inscription is so damaged as to be illegible, but it affords specimens of the letters which apparently belong to about the 5th century, the period to which the painting on which it occurs may belong.<sup>1</sup> The inscription as usual begins with *Deya dahama*,—the second word misspelt as it sometimes is in these inscriptions. The letter *bha*, may perhaps indicate that the donor was a “Bhadanta.”

देयद्धर्मभ.....स्य म.....

There are also two other fragments on this same wall.

## No. 13.

On the 9th pillar (6th *standing* one) on the left side, under a standing figure of Buddha:—

देयधर्मोयं शाक्यभिक्षोर्भदन्तभद्रसे[नस्य?]

“The meritorious gift of the Śākya Bhikshu, the Bhadanta Bhadra-sena.”

On the first standing pillar, on the right side, are about eight letters of another; and at the feet of a standing Buddha are traces of two or three letters. On the next are large fragments of two lines. On the entablature over this pillar, are fragments of an inscription in four lines.

<sup>1</sup> See *Notes*, pp. 47, 48, 49.



## INSCRIPTIONS IN CAVE NO. X.

Fragments of about twenty inscriptions have been found in this cave, most of them on the pillars, and having reference to the painted figures of Buddha with which they have been covered. Of several only a few bits of letters remain.

## No. 14.

This is on the left wall, opposite the third column, just over a portion of the very early painting in this cave, and evidently belongs to the same age.<sup>1</sup> It is painted in dark brown letters on a light ground. The characters belong to the same age as the carved inscriptions elsewhere of the time of Śātakarṇi, as on the Amarāvati tope, &c. Unfortunately only a fragment is left of what it must originally have been.

भगवत् यतिपुत्रदे[व]...तयतिपतिस यत् .....

*Sanskrit.*

भागवतो यतिपूर्वदेवस्य...यतिपते: .....

"Of Bhagava (Buddha) first *deva* of Yatis.....master of Yatis."

## No. 15.

On the same wall, opposite the space between the fifth and sixth pillars, above the old painting and just below a portion of the later painting consisting of figures of Buddha in orange colour. It is in three lines on a thin white ground. The letters are of about the 6th century, but it is much defaced:—

आचार्य.....सचिवस्य  
देयधर्मो यदत्रपुण्यं तद्वत्तु सर्वस-  
त्त्वानां दुःखमोचा .....

"The meritorious gift.....Āchārya of.....Sachiva: may whatever merit is in this be for the (*release*) from miseries of all sentient creatures."

There was another inscription, also on a thin white ground on the same wall, but it has faded entirely.

## No. 16.

This is on the 6th pillar—4th standing one,—on the right side of the cave, about 5 feet up, at the feet of a standing figure of Buddha, in three short lines in white, on a reddish ground. The letters resemble those of about the 5th century:—

देयधर्मोयं शाक्य-  
भिलोभिदंत द्राढ-  
धर्मस्य

"This meritorious gift of the Śākya Bhikshu, the reverend Drāḍhadharma." The name is written as Drāḍhadharma—apparently by mistake.

<sup>1</sup> See Notes, p. 51.

N<sup>o</sup> 14

न न अ ह य न प र र उ न न र उ र ह य न

15

न न अ ह य न प र र उ न न र उ र ह य न  
न न अ ह य न प र र उ न न र उ र ह य न  
न न अ ह य न प र र उ न न र उ र ह य न

16

न न अ ह य न प र र उ न न र उ र ह य न  
न न अ ह य न प र र उ न न र उ र ह य न  
न न अ ह य न प र र उ न न र उ र ह य न

17

न न अ ह य न प र र उ न न र उ र ह य न

18

न न अ ह य न प र र उ न न र उ र ह य न

19

(न न अ ह य न प र र उ न न र उ र ह य न)

20

न न अ ह य न प र र उ न न र उ र ह य न









*Ajantā Painted Inscriptions*

Cave No X.

No 21

ॐ नमो भगवते वासुदेवाय

22

ॐ नमो भगवते वासुदेवाय

Scale  $\frac{1}{2}$  the original.

Photographed, Govt. Office, Poona, 1880.

## No. 17.

On the front of the 7th pillar (5th standing one), on the right side of the nave, at about 4½ feet from the earth painted on a green ground below a figure of a standing Buddha.

विपास्मिं सम्यक्संबुद्धः चेतिक[य]रिकस्य

“Vipaśśi, the perfectly wise. (*Gift*) of Chetikayarik.”

By Vipaśśi is probably to be understood the name of the Buddha represented: the name, however, should be written with *ssī*.

On the 7th standing pillar on the same side over an umbrella is another in two lines and perhaps a letter or two of a third.

On the first standing pillar, on the left of the nave, are parts of an inscription in one line; and on the petals of a lotus is another in two lines, in a later character than the others. On the third is a fragment of a small one in two lines.

## No. 18.

On the ninth pillar on the left side of the nave there have been two inscriptions under figures of Buddha on adjoining sides; one of these is destroyed, but it probably contained the name of the donor. Under the other Buddha we read—

तस्यै व

“Of the same.”

## No. 19.

On the 8th pillar (3rd standing) on the left side of the cave, on the lotus under the feet of a standing Buddha—

भदन्त सुदत्तस्य

“Of the reverend Sudatta.”

## No. 20.

On another side of the same pillar, also on a lotus, under a seated Buddha, with a kneeling figure on each side the lotus stalk, but the inscription mutilated—

[भद]न्त सुदत्तस्य

“Of the reverend Sudatta.”

On the 4th standing pillar, left side, are very faint traces of two,—one surrounded by a black border, over the nimbus of a Buddha; the other on an umbrella over a Buddha, on another side of the pillar.

## No. 21.

On the 10th pillar (the 5th standing one) on the same side, on the umbrella, over a standing figure of Buddha—

देवधर्म्मोयं शाक्यभिलोभिदंतसंघगुप्तस्य



"This meritorious gift of the Śākya Bhikshu the Bhadanta Sanghagupta."

On the 6th standing pillar, on the left side, are a few letters of another on an umbrella.

No. 22.

On the 5th pillar on the right side, below a standing figure of Buddha :—

देयद्धर्मोयं भदन्तशीलभद्रस्य माता

पितरमुदि[श्य]

"This meritorious gift of the Bhadanta Śilabhadra, in honour of father and mother."

No. 23.

On the 10th pillar (6th standing one) on the right side near the feet of a figure of Buddha :—

मातापि

तरमुदि[श्य]

सर्व्व.....

देयध[र्मोयं शाक्यभिक्षोर्भ]दन्तकेशवस्य

"This meritorious gift of the Śākya Bhikshu the Bhadanta Keśava in honour of mother, father, and all....."

No. 24.

On the 17th pillar (10th standing one), on the left side, below a seated figure of Buddha, in three pretty long lines, but much defaced. The alphabet is apparently in characters of about the 5th or 6th century. In the beginning is a verse on the importance of making images of Buddha.

.....न्द्रिया भासुर[दी]प्तयस्ते

.....कारयंतीह निनस्य विवं

[देयध]र्मोयं शाक्यभिक्षोराचार्यभदन्तबुद्धसेनस्य.

"..... whoever makes an image of Jina (*Buddha*) they.....of senses and of good lustre.....this meritorious gift of the Śākya Bhikshu Âchârya the Bhadanta Budhasena."

On the next pillar there is also an inscription of two short lines. On the wall of the right aisle, under the 4th, 5th, and 6th ribs, are a few letters of an inscription in larger characters. Under the 20th rib is a single line. And under the 24th and 25th ribs are some fragments of another in two lines.

#### PAINTED INSCRIPTIONS IN CAVE NO. XVI.

These are below three figures of seated Buddhas on the left wall of the hall.<sup>1</sup> The characters used in these inscriptions belong to about the 6th century.

<sup>1</sup> See *Notes*, p. 59, No. vii.











No. 25

ॐ नमो भगवते वासुदेवाय  
 ॐ नमो भगवते वासुदेवाय  
 ॐ नमो भगवते वासुदेवाय

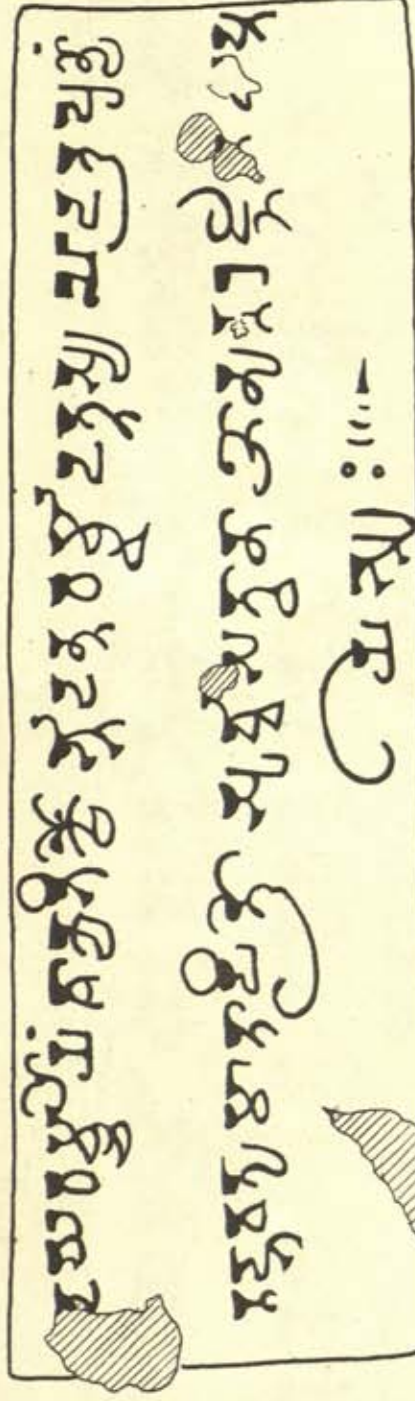
26

ॐ नमो भगवते वासुदेवाय  
 ॐ नमो भगवते वासुदेवाय





No. 27



Cave No. XVII.

28  
 ॐ नमो भगवते

29  
 ॐ नमो भगवते ॐ नमो भगवते

No. 25.

देयधर्म्मोयं शाक्यभिक्षोर्भदन्त दापुकस्य  
यदत्रपुण्यं तद्भवतु मातापित्रोः] सर्वसत्त्वानाञ्चा-  
नुत्तरज्ञानावाप्तये

“The meritorious gift of the Śākya Bhikshu the Bhadanta Dāpuka. May whatever merit may be in this, be for the attainment of the highest knowledge by mother and father and all sentient beings.”

The symbol at the beginning of the 3rd line, which is written from under the 6th syllable of the second line and not from the extreme left side of area must be a mark of continuation like those used in some of the *Tādpatra* books of the Jainas.

No. 26.

देयधर्म्मोयं शाक्यभिक्षोर्भदन्त धर्म्मदत्तस्य यदत्र [पुण्यं]  
तद्भवतु मातापित्रोस्सर्वसत्त्वानाञ्चानुत्तरज्ञानावाप्तये

“The meritorious gift of the Śākya Bhikshu the Bhadanta Dharmadatta. May whatever merit is in this be for the attainment of supreme knowledge by mother, father and all sentient creatures.”

No. 27.

देयधर्म्मोयं शाक्यभिक्षोर्भदन्तधर्म्मदत्तस्य यदत्रपुण्यं  
तद्भवतु मातापित्रोस्सर्वसत्त्वानाञ्चानुत्तरज्ञानावाप्त-  
येस्तु

“The meritorious gift of the Śākya Bhikshu the Bhadanta Dharmadatta. May whatever merit is in this be for the attainment of supreme knowledge by mother and father and all sentient beings.”

## PAINTED INSCRIPTIONS IN CAVE No. XVII.

No. 28.

Below a figure of a Yaksha in the left end of the verandah (*Notes*, p. 62). The letters employed in this are of the style in use in Eastern India about the 6th century.

माणिभद्रः

“Māṇibhadra.”

Māṇibhadra is the name of a Yaksha well known among the later Buddhists and Jainas.

No. 29.

On some painted figures in the right end of the front aisle of the hall (*Notes*, pp. 75, 76,) being names on the figures relating to the *Sibi Jātaka*. The letters closely resemble those of the rock inscription No. 3, of the *Vākāṭakas* :—

शिविराजा	शिविराजा	इन्द्र	शिविराजा	इन्द्रः
“King Sibi.	King Sibi.	Indra.	King Sibi.	Indraḥ.”



## PAINTED INSCRIPTION IN CAVE No. XXII.

No. 30.

This is below eight figures of Buddhas painted on the left side of the shrine (see *Notes*, p. 81).

- |             |               |
|-------------|---------------|
| [१] विपश्ची | [५] कनकमुनि   |
| [२] शिखी    | [६] काश्यपः   |
| [३] विश्वभू | [७] शाक्यमुनि |
| [४] .....   | [८] मैत्रेय   |
- [९] देय धम्मोयं शक्यभिक्षो मघरशैल.....  
 ...नी सुस्य मातापितृ.....त्रय्य .. सर्व्वसत्त्वानामनुत्तरज्ञानवाप्तये
- [१०] सौरूप्यसौभाग्यगुणोपपन्ना गुणेन्द्रियैर्भास्वरदिप्तयष्टे भवन्ति ते नयनाभिरामा  
 ये कारयंतीह जिनस्य त्रिवं

“Vipaśvi. Sikhi. Viśvabhu.....Kanakamuni. Kāśyapa. Śākyamuni. Maitreya.

“The meritorious gift of the Śākya Bhikṣu Maṣarśaila.....mother and father.....for the attainment of supreme knowledge by all sentient creatures.

“Whoever makes an image of Jina (*Buddha*) becomes complete in beatitude, auspiciousness, and good qualities, and his splendour is brilliant through virtues, and physical organs, and is delightful to the eyes.”

## 12—GHATOTKACHA INSCRIPTION.

This inscription is cut on the left end of the back wall of the verandah of the large Buddhist cave near Gulwādā, a few miles from Ajantā. It was originally a very long one but has been much destroyed by the decay of the stone, especially below the tenth line. It is in Sanskrit śloka, and the lines are made to follow the verses. The letters agree closely with those of Ajantā Rock Inscription No. 3 (p. 69).

- [१] मुनिर्मुनीनाममरोमराणां गुरुर्गुरुणां प्रवरो वराणां [ १ ]  
 जयस्यनाभोगत्रिबुद्धबुद्धिर्बुद्धाभिधानो निधिरदुतानां [ २ ]
- [२] धर्मस्ततो धर्मविदा प्रणीतस्तथा गणश्चाग्र्यतमो गणानां [ १ ]  
 भवन्ति यस्मिन्निहिता सुपात्रे कारापकारास्तनयाप्युदारा [ २ ]
- [३] अस्ति प्रकाशो दिशि दक्षिणस्यां बहूरनाम्नां द्विजसत्त्वानां [ १ ]  
 आब्रह्मणस्तंभृतपुण्यकीर्तिर्विशो महीयान्महितो महद्भिः [ २ ]
- [४] तस्मिन्भूदाहृतलक्षणानां द्विजन्मनां प्राथमकल्पकानाम् [ १ ]  
 भृग्वत्रिगमार्गिर्ज्ञेयसं समानो द्विजर्षभो यज्ञ... प्रकाशः [ २ ]







- [६] तदात्मजो देव इवास देव<sup>१</sup>कृती गृहस्थो नयवान्क्रियावान् [ १ ]  
 सराजकं राष्ट्रमुपेक्ष यस्मिन्धर्म्याः क्रियाः पार्थ इव प्रचक्रे [ ॥ ]
- [६] सोमस्ततः सोम इवापरोभूत्सब्राह्मणः क्षत्रियवंशजासु [ १ ]  
 [श्रुतिस्मृतिभ्यां] विहितार्थकारी द्वयीसु भार्यासु मनो दधार [ ॥ ]
- [७] स क्षत्रियायां कुलशीलवत्यामुत्पादयामास नरैर्द्विचिह्नं [ १ ]  
 सुतं सुरूपं रविनामधेयं कृताधिपत्यं मलये समग्रे [ ॥ ]
- [८] द्विजासु चान्यासु सुतानुदारान्स [ सोमः ] वेदेषु समाप्तकामान् [ १ ]  
 बलूरनाम्ना दिशि दक्षिणस्यामद्यापि येषाम्वसतिद्विजानां [ ॥ ]
- [९] रवेः सुतोभूत्प्रवराभिधानः श्वो[रा]मनामाथ बभूव तस्मात् [ १ ]  
 तदात्मजः किञ्चित्भूत्सकीर्तिर्बभूव तस्मादथ ह[स्तिभोजः] [ ॥ ]
- [१०] वाकाटके राजति देवसेने गु[णैषिकोशो] भवि हस्तिभोजः [ १ ]  
 [अद्यापि] ... स्याभिम ... य ..... ना ..... [ ॥ ]
- [११] धीरेषु धीमत्सु सहोत्थितेषु ..... गुणान्वितेषु [ १ ]  
 .....कार्यं नृपतेर्धदे ..... स्प [ ॥ ]
- [१२] यस्यासनाद्धं पुरुषाक्ष ..... मत्संसदि ..... [ १ ]  
 ..... विवृ ..... [ ॥ ]
- [१३] अथ देवराज ..... [ १ ]  
 ..... [ ॥ ]
- [१४] शशिकरधवल्लानि .....  
 [१५] अथ गुणशतसंभूतो .....  
 [१६] तस्यात्मजेषु बहुषु .....  
 [१७] फलमाखिलमिल .....  
 [१८] सम्यग्विभा .....

## Translation.

1. "The treasure of marvels called Buddha is victorious, who is the sage of sages, god of gods, teacher of teachers, best of the good, whose genius results from unproductive actions.

2. "From him virtue declared by the skilled in religion (*arises*) as also the assembly (*gana-sangha*), the foremost of assemblies (*gana*) (*originates*), and even an ungrateful and unjust prison (?)<sup>1</sup> dedicated to his virtuous person, becomes the bestower of good.

3. "In the southern country there was a renowned and great family of the best of Brāhmanas named Vallūra which has earned deserved glory since the time commencing from Brāhmā, and which is adored by the great.

4. "In this (*family*) was Yajña ..... prakāśa the best of Brāhmanas equal to the Brāhmanas of ancient times (*as*) Bhṛigu, Atri, Gargga, Angiras, noted for good qualities.

<sup>1</sup> A similar expression occurs in the Ajañtā inscription No. 3. The allusion is obscure.



5. "His son was Deva equal to a Deva (*god*), who was wise, a householder, just, a performer of religious rites. Having obtained possession of the countries of several princes, like Arjuna he performed religious rites therein.

6. "After him came Soma, equal to Soma (*the moon*), a Brâhman, the performer of acts mentioned in Śruti and Smṛiti; he set his heart on two wives born in Kshatriya families.

7. "He had born by his Kshatriya wife, of high family and chastity, a beautiful son named Ravi bearing the mark of a king, and who obtained rule over the whole Malaya country.

8. "He (*Soma*) had, by other Brâhmanî (*wives*), sons who were generous, and had attained their desires in the Vedas, the residence of which Brâhman is still Vallûra in the southern country.

9. "The son of Ravi was by name Pravara; to him was born the illustrious Râma by name. His son was the famed Kîrtti, and his was Hastibhoja.

10. "When the Vâkâtaka Devasena lived, Hastibhoja, the store (?) of people of good qualities, in this world, till now.....

11.—18. "In men of patience, wise, advanced together.....men of good qualities .....which action of the king.....half of whose seat.....After this Devarâja.....

.....white as the rays of the moon.....then filled with a hundred qualities.....In many of his sons.....the whole consequence.....well ....."

#### Remark.

The Hastibhoja of this inscription is probably the same as is named in the 3rd Ajaṇṭa inscription (p. 69). He is here made the contemporary of Devasena. This supplies us with the ancestry of the minister Hastibhoja :—

1. Yajña.....prakāśa.
2. Deva.
3. Soma.
4. Ravi, born of a Kshatriya.
5. Pravara.
6. Râma.
7. Kîrtti.
8. Hastibhoja, after whose name the inscription is much defaced.

There is, however, a Devarâja mentioned who may be the same as in the 6th Ajaṇṭa inscription (p. 77), and if so we should then add—

9. Varahâdeva.
10. Bhavirâja.
11. Devarâja.

It would follow from this that this cave is of somewhat later date than Ajaṇṭa Caves Nos. XVI, XVII, and XXVI.<sup>1</sup>

<sup>1</sup> This is borne out also by its architecture.





# ELURÂ.

PANEL IN TIN THÂL.



Scale of 12" 6" 1 2 3 4 5 feet.



## 13.—INSCRIPTIONS IN THE ROCK-TEMPLES OF ELURA.

The inscriptions at Elurâ are very few and mostly so dilapidated as to be disappointing. Beginning from the south end of the series, at the Bauddha Caves, we take them in order as they come.

## (1).—VIŚVAKARMA CAVE.

In the Buddhist Chaitya known as the Viśvakarma Cave, on the balcony above the porch, is the Mantra of the Mahâyâna sect—

*Ye dharma hetu prabhavâ hetuñ tesham tathâgato hyavadatteshâm cha yo nirodha evam vâdi mahâsramana[h].*

It is written at the end of every MS. in Nepâl, but does not occur in India perhaps before the 5th century; the earliest yet known being on a dâgoba at Kanheri and one given from a slab *Jour. Asiat. Soc. Beng.*<sup>1</sup> of rather later date. This is in characters of perhaps of the 8th or 9th century.

In the Tin Thâl, the last of the Bauddha Caves at Elurâ, there is a panel, repeated in several places, and in each instance divided into nine compartments each sculptured with a separate figure. In the centre is Buddha, seated in the *jñâna mudrâ* or attitude of meditation, his hands placed over one another with the palms up, and resting on the upturned soles of his feet. He squats upon a *padmâsana* or lotus seat. On each side of him is an attendant with a *chauri* or fly-flap. In the compartments right and left of the central one, and also seated on *padmâsanâs*, are Padmapâni and Vajrapâni, recognisable by their positions with respect to Buddha as well as by the frontal emblems of a Buddha and a dâgoba, and the cognizances of a lotus and the *vajra*. The three figures in the upper line are perhaps Sâmantha Bhadra, Viśvapâni, and Ratnapâni—though the second bears the sword,<sup>2</sup> one of the symbols of Manjuśri. Of the three in the lower row, that on the right has the book borne on a flower, the special emblem of Manjuśri, who holds the place of Sarasvatî in the Bauddha mythology. The one on the left, in this row, bears a flag (*dhvaja*), and he and the next must be also Bodhisattvas,—such as Dharmapâni, Manipâni, Karmapâni, &c. It will be observed that the attitudes of the eight figures surrounding the central one vary: the legs in the 1st, 2nd, 6th, 7th and 8th are in the same positions,—the right knee being raised; in the 1st, 6th and 7th, the right hand is open, as if these figures were in the act of speaking; the 2nd and 8th have the fingers of the hand closed upon the knee; again the 3rd, 4th and 9th have the right knee flat on the seat and the hand leaning on it, while the left hand in each of these supports the cognizance. The symmetry of this arrangement is evidently studied. The same figures appear as supporters or attendants on the figures of Buddha in the shrines in the Do Thâl and Tin Thâl (see plate).

<sup>1</sup> *J. A. S. B.*, vol. IV, pp. 133, 211, 286, 713; vol. V, p. 658; vol. X, p. 95; *Asiat. Res.*, vol. V, p. 131.

<sup>2</sup> The sword borne on a lotus is also one of the distinguishing marks or cognizances of the Simhanâtha Lôkêśvara Bodhisattva of the modern Nepalese Buddhists. This sword is called *Chandrahâsa Khaḍaga* (see *Notes*, No. 9, p. 101). Both the sword and book, together with the bow and arrow, are borne by the six-armed figure found at the temple of Sambhunâtha and figured as Lokanâtha by Mr. Hodgson in *Trans. R. As. Soc.*, vol. II, p. 255, pl. iv, fig. 9.



On some of the pillars of the Tin Thāl are rudely cut inscriptions in characters of about the fourteenth century, probably the work of visitors.

(2).—DĀSA AVATĀRA.

On the west side of a maṇḍapa in front of the Dāsa Avatāra temple is a long Devanāgarī inscription, but faintly cut, and very much chipped. About half of the first two lines is lost, and indeed few letters are not injured. With much care the Paṇḍit painted what was intelligible and then made the following transcript. A photograph was also taken. The language is in Sanskrit verse and the letters of about A.D. 700-750. It is in 14 long lines and contains 29½ ślokas of different metres :—

*Transcript.*

[१] उँनमः । शिवाय

अर्द्धाकृष्टे गरिष्टे धनुषि शिशुतया जानुलग्नं कुमारं  
 वामार्द्धेनापनेतुं झटिति विघाटिते गाढबन्धेपि मुष्टौ  
 यातः पाया ..... सन्नादापि [ दहति पुरे ? ] .....  
 [सृ]स्तः त्छुष्टामराति त्रितयपुरवर.....[१]  
 .....

[२]

भसन्तुष्टा वियुक्ता नया

सैव्युक्तवती हरं रहसि बः पायान्नगेन्द्रात्मजा [२]  
 [स्व]लंकृतं यत्न ..... पि निर्मलं परेणजाप्यं नलिनीं करोखलं  
 प्रकृष्टमाकृष्ट ..... पयोविन्दुरिवायुधङ्कुरः [३]  
 स्थिरात्मकः [ सद्गुण ] .....  
 .....क... स्य ... नां सजनो .....[४]  
 .....

[३]

ये कीर्त्तिताः क्षितिभुजः कविभिः पुराणाः  
 तानेव संस्मरति वेत्यधुनापि लोक-  
 स्तस्यान्वयस्य कविरेष तनोति कीर्त्ति [५]  
 समग्रजगतीतला ..... पालनैकोचितं  
 प्र[कामचतु]रणवप्रमथनाग्जितः श्रीपातिं  
 न वेत्ति खलु कः क्षितौ प्रकटराष्ट्रकूटान्वयं [६]  
 ..... तपथ ..... द्वैर्वन्तः  
 कर्त्तारः प्रार्थितार्थः प्रणयिजन .....  
 .....

[४]

प्र[थित]युचमूविक्रमाणामरीणां

भंक्तारः कौञ्जरीणां समदकटतटश्लाघिनीनां घटानां [७]

तरिमदुग्धाम्बु[वीची]शु[ति]धवलपशश्चान्त्रिकोद्गासिताशो  
 योषिचक्रस्य ..... रणदधन्मत्तमातंगगामी  
 स्वामी वर्णाश्रमाणां प्रशमितसकलव्यापदानन्ददा[ता]  
 ..... भास्व ..... तपसां विद्विषां दन्तिवर्मा [८]  
 सुदुस्त्यजा येन सतापि भूभृता स .. ..... त्र  
 विवकिनाश्वर्य

- [९] मसज्जनाय यं दयालुना सज्जनवृत्तशालिना [९]  
 आलेख्यार्पितमूर्त्तयः स्वभवनेष्वद्यापि यस्य द्विषः  
 पश्यन्तः किमु युद्धमुद्धतरूपाश्चित्रस्थमानन्तनोः  
 तन्नामस्मरणागत.....मात्वन्येपि नष्टशृयः<sup>१</sup>  
 प्रेक्ष्यन्ते पथिकैः शुचेव विविधास्तेनैव निर्मूलिताः [१०]  
 तस्यातःमज.....देवराज.....कमलायताक्षः  
 क्षुण्णारिपक्षवनिनानयनान्तवान्ततोयान्वितक्षितिमरक्षयदीन्द्रराजः [११]  
 यस्मिन्क्षोणी

- [६] मखण्डां कृतभयमुनतां रक्षति क्षुण्णदुष्टे  
 संपन्नैः सार्वसिष्टैः प्रवरकृतयुग[?] क्षमापतीन्याययुक्त्या  
 यज्ञैः.....[भक्ताः].....विबुधानोजिरे.....  
 कश्चिन्नाभूत्सशोकं कलिकलुषमतिर्नैव नाप्यल्पचित्तः [१२]  
 विकासि यस्य क्षणदास्वविक्षतं शशाङ्कधामव्यपदे[शका]री  
 करो[ति]संप्रत्यपि निर्म्मलं जगत्प्रसन्नदिग्मण्डलमण्डनं यशः [१३]  
 दुर्व्वीरोदारचक्रः पृथुतरकटकः क्षमाभृदुन्मूलनेन  
 ख्यातः शंखाङ्कपाणि

- [७] र्व्वलिबिजयमहाविक्रमावाप्तलक्ष्मीः  
 क्षोणीभारावतारी विषममाहिपतेस्तस्य सूनुर्नृपोभूत्  
 मान्यो गोविन्दराजो हरिरिव हरिणाक्षीजनप्रार्थनीयः॥ [१४]  
 यस्यामलैः[प्रणतभूपतिवच्छलस्य]<sup>२</sup>  
 रामाभिरामचरितस्य सहस्रसंख्यैः  
 आनन्दभिर्गुणशतैः[प्रसृतैर्दिगान्तं  
 व्याप्तं जगत्करशतैरिव शीतरश्मेः [१५]  
 तस्मा.....जन्मारिपुजनतिमिराकाण्डचण्डांशु.....  
 मेघः पुण्यैः प्रजानां सुगतसमरूपः कल्पवृक्षानुकारी  
 भीतापन्नासिंहारी

- [८] कलिकलुषजुषा.....मकारी  
 राजश्रीकर्कराजः खर...र [खुराक्षेप?] निःशेषितारिः [१६]  
 यस्यारूढस्य नक्तं नियतनृपजनास्थानदानायकान्तं

<sup>१</sup> Read तस्मिन्दु. <sup>२</sup> Read श्रियः. <sup>३</sup> Read °त्सलस्य.



रभ्यं हर्म्यस्यष्टं प्रवरतरमणिश्रीणिसिंहासनांकं  
 वारस्त्रीहारतारद्युतितरलमहारःनरोचिश्शिखाभिः  
 कामं ध्वस्तेन्धकारे न सितकरकरै .....यैः ॥ [१७]  
 दुःप्रापवाञ्छितमनोरथसंविधान  
 निर्नाशितार्थिबुधसार्धमनोभितापः  
 यः कल्पपादयमपीन्दुसितोरुकीर्त्ति

- [९] रानन्दिभिर्गुणशतैरधरीचकार ॥ [१८]  
 तस्याभूदुवनप्रकाममहिमा भग्नारिवीरोन्नतिः  
 क्षिप्तः क्षुद्ररजः प्रजापरिभवव्यापत्तिविच्छिन्नकृत्  
 माद्यदिकारिकुम्भभित्तिविलसत्कीर्त्तिप्रतीतायतं  
 .....द्वाजिरणार्जितजयः श्रीरीन्द्रराजः सुतः ॥ [१९]  
 यो माच्छर्यमनार्थकार्यविमुखः प्रोच्छार्थधैर्योदधि  
 धृत्वा सज्जनवृत्तमेष सुकृतैः.....ग्रहीत्  
 यस्याद्यापि गुणैः शशाङ्कुचिभिर्धामपरं तत्समं  
 भ्राम्यद्विर्भवे ऽखिले

- [१०] नुशरदं हंसच्छलेनाप्यते ॥ [२०]  
 वर्णाश्रमानशेषं तनयस्तस्य स्ववर्त्म .....न्यसितुं  
 श्रीदन्तिदुर्गराजस्तकलमहीपालनाथोभूत् [२२]  
 यस्य हरेरिव चरितं नातिकान्तैर्नभाविभिः कैश्चित्  
 शक्यमनुकर्तुमलं नरपतिभिर्नोपि सांप्रतिकैः ॥ [२२]  
 दण्डेनैव जिगाय बलुभवलं यः सन्धुभूपाधिपं  
 काञ्चीशं सकलिङ्गकोसलपतिं श्रीशैलदेशेश्वरं  
 शैशान्मालवलाटकनृपतीनन्यांश्च नीत्वा वशं  
 यः श्रीबल्लभ

- [११] तामवाप चरणं न्यस्य द्विषां मस्तके ॥ [२३]  
 शौर्येणाव्यशयिष्ट यः प्रथनकं तेजास्विना मारुति  
 त्यागेनांशुमदात्मजं रणनयैर्द्रोणं गुहं प्रज्ञया  
 रूपेणाप्रतिमेन मन्मथमथ स्थेम्ना सुवर्णाचलं  
 लावण्येन शशाङ्कुमुज्ज्वलयशः शुभ्रकृतो [यं] ययः [२४]  
 देवं ..... सवरपरिकरं भीमसेनानुयातं  
 प्रवृद्धैर्भूपेन्द्रवृन्दैः परिवृतमभयैरुग्रसेनो जितारिः  
 व्यापदुद्धर्तुमेकं प्रसभपरकरिध्वंससंस्कारदक्षो  
 बीभक्षुर्दृष्टनागो

[१२]

जयिनमिवपरं श्रीमहाराजशर्व्वः ॥ [२५]

दत्तं येनोज्जयिन्यामपि नृपतिमहादानमाश्चर्यभूतं  
न्याय्यं संचिन्त्यदीप्तद्युतिबहुकनकं रत्नमुक्तावतसं  
माणिक्याकीर्णमन्यं दिवसमविरततृप्तदीनार्थिसार्थं  
कर्त्तुं किडामपूर्व्वामपरनृपतिभिः स्वप्नकलिप्यनाय्यां ॥ [२६]  
धीरेयं तु प्रकृष्टं सकलवसुमतीभारधारि[त्व]योग्यं  
दृष्ट्वैवं श्लाघनीयं रघुननुषनृगेष्वप्यदृष्टं य .....  
त्सर्व्वं द्वीपाधिपत्यं परमविज[यिन]

[१३]

मादरैश्वर्यसारं

प्रीतः प्रादात्सयस्मै मुषितकलिमुदे राजसिंघाय<sup>१</sup> वेधा ॥ [२७]  
यस्माद्दुःखं द्विषंतः सुमहदुपचितं प्रापुरिष्टा विशिष्टा-  
श्चित्रं चित्तेन वित्तं चिरमभिलषितं यत्तदेवार्थिसार्थाः  
भृत्यास्तद्भोगयोगं भयविधुरधियः प्राणिनस्त्राशनाशं  
वृद्धिं धर्म्यस्य विप्राः सुखमभिरुचितं बन्धुमित्रासवर्गाः ॥ [२८]  
यस्याखंडितविक्रमस्य कटकेनाक्रम्य तीरक्षितिं  
सौधैस्मिकतगुर्जरेन्द्ररुचिते रम्ये.....तैस्तस्थुषः  
स्नान्तीभि.....ताडुरागसुरभि

[१४]

प्रोत्कंपिपद्माकरं

धारितृष्वापि पुष्करेष्वापि.....नाभिश्चिरं ॥ [२९]  
यस्यास्तोदयशैलसानुवनजेष्पूत्कंपिकर्णोत्पला[ः]  
साद्धं कामिजनैर्लवंगसुमनोगन्धान्धमुक्ताल्लिषु  
व्याकीर्णेषु लतागृहेष्वविरलः कर्पूररेणूत्करै

A connected translation would be almost impossible, but the contents are as follows:—

(Sl. 1, 2). It opens with an address to Siva and Pārvatī; (3) contained probably an address to Sarasvatī; (4, destroyed) but probably in it the poet announced his subject; (5) he says what had been told by poets of former kings was remembered and known, so he is led to celebrate the fame of this dynasty; (6, the 1st *charaṇa* is wanting—perhaps forgotten:) he writes of the Rāshtrakūṭas: Who in the world does not know of them? the only dynasty fit to protect the earth; who conquer Viṣṇu in the churning of the four oceans; (7, much damaged,) relates to the rājas of the past, who were liberal to those they loved and who asked of them: who were terrible to the crowds of elephants of the armies of their powerful enemies; (8) account of Dantivarman, whose glory like the waves of the milky ocean lightened the whole horizon, &c; (11—13) his son Indrarāja is celebrated; (14) this Viśam Mahipati Indrarāja's son was Govindrāja; (15) Govind's praises; (16) his son was Karkarāja; (17, 18) his praises; (19) his son was Indrarāja; (20) his



praises; (21) Dantidurga was his son; (22) he is praised; (23) placing his feet on the necks of his enemies, and Vallabha having become tributary was overcome, and Sandhubhupa<sup>1</sup>, Kanchi, Kalinga, Kośala, Śrī Śailadeśa, and besides, the Mālwa, Lāṭa, Tanka rājas were subjugated, whence he took the name of Śrīvallabha; (24) continues his praises; (25) contains the name of Mahārāja Śarva, who was probably a brother or a friend to the king, for he is described as connected with the king as Arjuna (Bibhatsu) with Yudhishtira (Jayin). (26) At Ujjain he gave great presents to rājas and much money to the poor; (27, 28) his praises are continued; (29) the second part of this is obscure,—he approached with his army and staid at this temple; a Gurjara rāja is mentioned, apparently in connection with it: his fame is then celebrated. The inscription, however, is unfinished and stops before ending the 30th verse.

This inscription then carries the Rāshtrakūṭa dynasty back two generations previous to those mentioned in other inscriptions.<sup>2</sup> The kings here named are—

1. Dantivarma	...	...	cir. A.D.	600
2. Indrarāja	...	...	"	630
3. Govinda I. <sup>3</sup>	...	...	"	660
4. Karka	...	...	"	685
5. Indra	...	...	"	710
6. Dantidurga	...	...	"	725-755

### (3).—KAILĀSA.

On the ceiling and architraves of the front porch of the great monolithic temple of Kailāsa there are some remains of painting of three different ages. The lowest of these is perhaps of about the 8th century or when the temple was finished, and done on a ground similar to that used at Ajaṇṭā. An elephant, a human figure, &c., can be distinguished, of good execution.

At a later date this has been covered over with a coating of lime and painted upon with figures of the gods, and on the architraves is a battle scene. On the south side are two armies; in the one to the left are a horse and then two elephants; over one are the letters *-lurumghu* (or *thu* ?), and behind are horsemen, &c. The man on the horse has a spear; in the army to the right is, first an elephant bearing a spearman, who is about to slay the horseman, and a man is represented falling down. Above the elephant, painted in modern Devanāgarī characters, we read—

*Svasti Śrī Pramārirāṭ*

and over the horseman—

*Malagaha.*

Behind Pramārirāṭ's<sup>4</sup> elephant are footmen in mail, bearing spears and round shields, their hair tied with a band, and all with large earrings—as the Arab

<sup>1</sup> The letters are much injured, and Sandhubhupa may be read Sanāhukāpa, and yaśrīvallabhatāmaṇḍapa, may perhaps be prithivīvallabhatāmaṇḍapa.

<sup>2</sup> See *Ind. Ant.*, vol. V, p. 144; vol. VI, pp. 60-72; or *Arch. Reports*, vol. III, pp. 31ff.

<sup>3</sup> For the Rāshtrakūṭas after Govinda, see *Arch. Surv. West. Ind.*, vol. III, p. 32; or *Ind. Ant.*, vol. VI, pp. 59-72.

<sup>4</sup> Kṛishnadeva Pramāra, the fifth predecessor of Bhōja Rāja of Dhāra, reigned about 890-900 A.D., and Kṛishnarājadeva Akalavarsha of the Rāshtrakūṭa dynasty ruled about 945 A.D. (*Ind. Ant.*, vol. VI, p. 51; *Report Arch. Sur. W. India*, vol. III, p. 32); but neither of these could have come into contact with the Muhammadans.



writers remarked of the Râshtrakûṭas; behind are horsemen with swords and shields.

On the west side, a rāja is represented seated with a *chhatra* held over him; to the left some people are paying respects to him, and to the right are two bearded men seated with *chhatras*. Over the rāja is written—

*Scasti Kannuradēvarāya,*

and over the men—

*-raraṇa(or ? la)*

the rest is lost.

This Kannuradēva is probably Kṛishṇadēva or Kannaradēva II of the Nikumbhavaṁśa who ruled at Pâtṇa, probably as feudatories of the Devagiri rājas. Kanhar fort, near Pâtṇa, possibly takes its name from the same prince who flourished about 1150 A. D.

On the north side is a fight; from the left an army advances, in which is, first, an elephant bearing a rāja, and behind him come men with drawn bows and arrows and others with sword and shield: the rāja's name, however, is lost. On the right, many men with sword and shield advance rapidly all with the sword arm stretched out, and pierced with arrows; all have beards and large eyes and may be intended for Muhammadans; over them is painted the word *Mahamaraloku* (or *Masamaraloku*).

On the base of the pilaster on the north or left side of the entrance to the hall is a short inscription in three lines of Canarese, which reads—

*Gaṅgapagaḷa maga  
Vagayaṇṇana ba-  
raha | Śaka 1312 Śrī*

It is thus translated by Mr. J. F. Fleet:—

“The writing of Vagayaṇṇa, the son of Gaṅgapa. Śaka 1312. Śrī!”

In Kailāsa there is a rock-cut inscription on the pilaster to the right of a figure of Lakshmi facing the visitor in entering the court, and under a figure of a four-armed *gana*. There was one also on the left, but it is abraded so that only two letters are left; that on the right is also partly destroyed, but seems to read—

*rādhe[icu]labhadrāṅkarasya  
Śrī jalakī(nde ?)  
dadhichadḍa(ṇḍa).....*

The 3rd letter is injured and the 7th is read doubtfully *-ṇka*, so also is the last letter in the 2nd line: the last letter legible in the 3rd line seems to be *dda*, but it is very faint and may be *ṇḍa* or even *dau*. Any interpretation must be doubtful, but it seems probable the reading is—

*Radhekula Bhadrāṅkurasya  
Śrī jalakṛīdau  
dadhichadḍa.....*

“(The gift) of Lakshmi sporting in water and Udadhichadḍa (a *gana* of Śiva), by Bhadrāṅkura of the Rādhe family.”

The value of the inscription however is, that the alphabet belongs to the date of the temple, and corresponds to that in use in Râshtrakûṭa inscriptions



of the time of Dantidurga, early in the 8th century, and thus confirms the date assigned to Kailāsa on architectural grounds.

Beside a *līṅga* on the right side of the porch are some four letters in the southern form of alphabet and of about the same age. On the other side is a painted inscription of Śaka 1384, below a *līṅga*, worshipped by Mārkaṇḍēya, and was probably written when the painting was renewed and the *līṅga* restored, after the last iconoclastic invasion of the Musalmāns. On the *padmāsana* of Lakshmī at the entrance, is a carved inscription :—

*Samvatu 1385 Kārtika vadi 8.....*

Probably the date here is also in the Śaka era, to which the characters agree, thus bringing it to the same time as the above date of restoration.

The first of the small temples on the platform behind the great shrine and to the right was dedicated to the Mātṛis, whose seven seats are arranged along the back, with Kārtikasvāmī's or Śiva's at the left end and one for Gaṇapati and Bhṛīngi at the right wall; a small figure was found of Vaiṣṇavī in excavating the area below. The next temple was for Chanda—whose place it is,—and has a pedestal for one image. Chanda is usually represented nude, in a state of lustful excitement, two or four-handed, with triśūla, and jug or ḍamaru, jaṭā head-dress, and Śiva's third eye; the refuse of the offerings in a Śaiva temple are thrown to him.

The third small temple is for Pārvatī, whose shrine ought always to be just behind Śiva's; the fourth, on the north-east, is for Bhairava or Rudra; and the fifth—on the north, was for Gaṇeśa.

#### (4).—RĀMEŚVARA.

In Rāmeśvara, on a pillar by the side of the entrance, is carved—

*Śri Nāgadēvana*

the name of some visitor from the south, in characters of the 7th or 8th century.

#### (5).—THE JAINA CAVES.

Among the Jaina Caves in the northern spur of the hill, the Chhota Kailāsa,—as it is called, from its being a monolithic temple like the great Brahmanical shrine,—has never been finished. During the excavation of a part of the earth with which the court and hall is filled, some images were discovered, all more or less mutilated. On one of these wanting the head is an inscription dated Śaka 1169 (A.D. 1247) recording the dedication of the image by a native of Vardhanāpura.

In the lower hall of the Indra Sabhā on the front of a square pillar is a colossal figure of a Tirthaṅkara with a short inscription in the Kāyastha or old Nāgarī character, and attributed by Mr. J. F. Fleet to the 9th or 10 century. It reads—

*Śri Nāgavarmma kri(kṛ)itā pratimā.*

“The image made by Śri Nāgavarmā.”

At the left or west end of the front aisle is a chapel with colossal Digambara Tirthaṅkaras on each side the entrance, and under the one on the north or right side is an inscription in three short lines in rather older like characters than the last. It reads—



*Śrī Sohila Brahma-  
chārīṇaḥ Śāntibhaṭṭā-  
raka pratimeyam.*

“This is the image of Śāntibhaṭṭāraka (*made by*) Sohila, a Brahmachārīṇa.”

There are also in the hall on the left of the court of the Indra Sabhā some fragments of inscriptions in old Canarese characters which Mr. Fleet ascribes, from the form of the alphabet, to about 750 to 850 A.D.

(6).—PĀRSVANĀTHA.

On the northern spur of the hill in which the Elurā Caves are, is a large image of Pārsvanātha, the 23rd Jaina Tirthankara. It is in the usual squatting position on a *śinhāsana* or throne, and measures 9 feet from knee to knee, and 16 feet from the snake-hoods, which form a canopy over it, to the base of the throne, which has a wheel in front. Right and left are worshippers—among whom are represented Śiva and Pārvatī. Over this figure a structural building was erected early last century.

On the cushion on which the image is represented as sitting, is carved the following inscription dated in 1234-5 A. D. It was copied by me in 1877, and has been translated by Dr. Bühler.

*Inscription.*

- [1] स्वस्ति श्री शाके ११५६ जयसवल्लरे<sup>१</sup> [काल्गुण सुधत्रीतिआवुवे]<sup>२</sup>  
श्रीवर्द्धनापुर<sup>४</sup> = । जभा = - जानि राणुगिः ।  
तत्पुत्रो म्हालुगिः स्वर्णा बल्लभो जगतोपभूत् ॥ १ ॥  
ताभ्यं<sup>५</sup> बभूवुश्चत्वरः<sup>६</sup> पुत्राश्चक्रेश्वरादयः ।  
मुख्यश्चक्रेश्वरस्तेषु दार्धर्म<sup>७</sup>गुणोत्तरः ॥ २ ॥  
[2] चैत्यं श्रीपार्श्वनाथस्य गिरौ वारणसेविते<sup>८</sup> ।  
चक्रेश्वरोसृजद्वाना<sup>९</sup>द्रुताहुतां च कर्मणां ॥ ३ ॥  
बहूनि विवानि जिनेश्वराणां<sup>१०</sup> महाति<sup>११</sup> तेनैव विरच्य सर्वतः ।  
श्रीचारणादिर्गमितः सुतीर्थतां कैलासभूभृद्भरतेन यद्वत् ॥ ४ ॥  
[3] धर्मैकमूर्तिः स्थिरशुद्धदृष्टिर्हृद्यो सती<sup>१२</sup>बल्लभकल्पवृक्षः ।  
उत्पद्यते निर्मलधर्मपालश्चक्रेश्वरः पञ्चमचक्रपाणिः ॥ ५ ॥  
शुभंभवतु ॥  
काल्गुण त्रितीयां वुधे

*Translation.*

“Hail! in the year 1156 of the famous Śaka era, in the year (of the *Bṛihaspati cycle*) called Jaya. In Śrī (Va)radhanāpura was born Rāṇugi.....his son (was) Gālugi (whose) wife (was) Śvarṇā (dear) also to the world.

<sup>१</sup> A so-called Paṇḍit of the Digambaras—J. B.

<sup>२</sup> Read संवत्सरे.

<sup>३</sup> These words are added above the line.

<sup>४</sup> श्रीवर्द्धनापुर according to the inscription of 1169 and the metre. <sup>५</sup> Read ताभ्यां. <sup>६</sup> Read चत्वारः.

<sup>७</sup> Read दानधर्म, required by metre and sense.

<sup>८</sup> Read वारणसेविते. (See verse 4.)

<sup>९</sup> Read दाना वृता, doubtful. Bhagwānlāl suggests. °दात्रीलता हंजिव°. <sup>१०</sup> Read जिनेश्वराणाम्.

<sup>११</sup> Read महाति.

<sup>१२</sup> हृद्योसती, doubtful. Bhagwānlāl Indrajī reads दीनो सती.



"2. From those two sprang four sons, Chakreśvara and the rest. Chakreśvara was chief among them, excelling through the virtue of liberality.

"3. He gave, on the hill that is frequented by Chāraṇas, a monument of Pārśvanātha, and by (*this act of*) liberality (*he made*) an oblation of his *karma* <sup>1</sup>!

"4. Many huge images of the lordly Jinas he made, and converted the Chāraṇādri thereby into a holy *tīrtha*, just as Bharata (*made*) Mount Kailāsa (*a tīrtha*).

"5. The unique image of faith, of firm and pure convictions, kind, constant to his faithful wife, resembling the tree of paradise (*in liberality*), Chakreśvara becomes a protector of the pure faith, a fifth Vāsudeva. *Quod felix faustumque sit!* Phālguṇa 3, Wednesday."

#### 14.—BANAVASI PALI INSCRIPTION.

In the court of the great temple of Banavāsi in Canara, I found the following Pāli inscription on the two edges of a large slate slab on which was carved a five-hooded cobra. The first line is on the left margin of the slab from top to bottom, and the second line and the half are on the right side margin,—a letter being broken away at the beginning of the full line, perhaps two more a little way down <sup>2</sup> and some at the end.

The following is Paṇḍit Bhagwānlāl Indrajī's reading and translation:—

- [१] सिधं रजो हारितिपुतस विण्हुकडडुटकुलानंदसातकणिस वससताय सब्भरं १२ हैभंतान पखे ७ दिवस १ महाभूविय महाराज [वाल]िकाय जिवपुत  
[२] [भा]जाय सकुमा[राय] सिवखंदनागसिरिय देयधंम नागो तडागं विहारो च एय [?] कमतिको अमचो खदसातिस जयंतकस अचरियस [पुतस]  
[३] दमोरकस सिसिन णटकेन नागो कतो

*Sanskrit.*

- [१] सिद्धं राज्ञो हारितीपुत्रस्य विष्णुकटडुटकुलानंदशातकार्णिनो वर्षशतेभ्यः संवत्सरः १२ हैभंतानां पक्षः ७ दिवसः १ महाभोज्या महाराजवालिकाया जीवपुत्र  
[२] भार्यायाः सकुमारायाः शिवस्कन्दानगश्रिया देयधर्मो नागो तडाकं विहारश्च । अत्र कर्मत्रयं आमाल्यस्कन्दस्वातिनः । जयंतकस्याचार्यस्य पुत्रस्य  
[३] दमोरकस्य शिष्येण णटकेन नागः कृतः॥

*Translation.*

"To the Perfect ! In the year 12 of the century the king (*being*) Hāritiputa Sātakani, the cherisher of the Vahnukadadu(?) family, the 7th fortnight of the winter months, 1st day, the meritorious gift of the Mahābhuvī (Mahābhojī) the king's daughter, Sivakhandanāgasiri, wife of Jivaputa, with her son—of a Nāga, a tank and a vihāra. These three works by the prime minister Khadasāti. Nāṭaka, the disciple of Damoraka and son of the Āchārya Jayantaka, made the Nāga."

<sup>1</sup> That is, destroyed his *karma*, which bound him to the *Samsāra*.

<sup>2</sup> The letters in the second line transliterated as °ya saku° and Sivakhadanā° may be also read somewhat differently.—J. B.



*Remark.*

The letters of this inscription seem to belong to the second century, and resemble those of the inscriptions of Yajña Sri Śātakarṇi; it may be a little later, but not earlier. Who this Hārītiputra was we cannot say; he has the title of Śātakarṇi, which, though associated with the Āndhrabhṛitya dynasty, may have prevailed also in other families. It is a title for a warrior. The "century" of the date, if it means a cycle of a hundred years, has not been previously met with in the Peninsula of India,<sup>1</sup> though used in Kāśmīr. As in Rudrādaman's inscription we have the 72nd year, not of his reign, but the numeral of the current year; so here the date is in that of the current year of the century. Until we find other inscriptions connected with or throwing light on this we need not say more about it.

Vehṇukada, Sans. Viṣṇukaṭa, probably was the name of a place, to which the Duṭu family belonged.<sup>2</sup>

## 15.—SILAHARA GRANT OF MARASIMHA.

It is well known that the late Mr. Wathen, Secretary to the Government of Bombay, collected a considerable number of copper-plate grants, which he translated in the early volumes of the *Royal Asiatic Society's Journal*. Some of the grants are still in possession of the Bombay Branch of the Royal Asiatic Society, though even of these some plates seem to have been lost; thus, of Wathen's Grant No. 10 (*Journal Royal Asiatic Society*, Vol. II, p. 388, and Vol. V, p. 183), only the second plate is now in the Society's Museum; and of his No. 1 (*Journal Royal Asiatic Society*, Vol. I, p. 379, and Vol. III, p. 94), the third plate has disappeared within the last eight or ten years. How many may have been lost entirely we have no means of knowing.

Mr. Wathen published no fac-similes,—indeed no real fac-similes of Indian inscriptions had been published before his death,—and, though a good scholar, he sometimes fell into mistakes and mislections. It is exceedingly desirable, then, that we should have fac-similes of his inscriptions, and indeed of all old inscriptions translated in the first-half of the century, to submit to the examination of the greatly advanced scholarship of the present time.

Mr. Wathen seems to have taken ink impressions of many, if not of all, of his plates, and left numerous copies of these with the Society. The paper has now, after a lapse of forty years, become very rotten, and will scarcely bear handling. From among these old impressions, however, I picked out a few, and succeeded in mounting them. They are all "reverses," and can only be read by looking *through* the paper, or holding them up before a looking-glass; but this can be remedied in photo-lithography, and I have thought it worth while to have the accompanying plates, forming a complete grant, taken from these impressions, in order to preserve it, the original plates being lost.

<sup>1</sup> Albiruni, in speaking of the Lokakāla, says the natives of India reckon by centuries, and leaving out the number of the century, call the year of it the 'Sahvatsara of the century.'—J. B.

<sup>2</sup> An article containing my somewhat different reading and translation will be published in the *Indian Antiquary*.—G. Bühler.



They contain a Silāhāra grant of Mārasimha, dated Śaka 980. Wathen's account of them was published in the *Journal Royal Asiatic Society*, Vol. II, p. 384, and Vol. IV, p. 281.

Mr. J. F. Fleet, C.S., has supplied me with the following transliteration and analysis of this grant. He will publish a full translation at some future date.

TRANSCRIPTION.

First Plate.

- [1.] Jayatu jagat-[t\*]raya-nāthah | sakala-kalā-jñāna-dhāna-nētra-  
tritayah | phani-pati-  
[2.] vibhūṣaṇ-āṅgaḥ | kapila-jatā-jūṭa-maṇḍanas(ś)=Saṁ(Saṁ)bhuḥ ||  
Svasti Śrī-Siyalā-  
[3.] ra<sup>1</sup>-vaṁśa-tilakō Jīmūtavāh-ānvaya-prastāra-prabhavaḥ | suvarṇa-  
Garuda-vyālōla-li-  
[4.] lā-dhvajō | vistīrṇ-ārṇava-mēkha-āvani-vadhū-kāntō mahi-  
maṇḍala-prastutyō | Ma-  
[5.] leyaṁka<sup>2</sup>-sarppanripati[h\*] śrī-rāja-vidyādharaḥ || Ari-bhūbhṛich-  
chakra-vakras=Tagara-nagara-  
[6.] bhūpālakas=ti(tī)vra-tējāḥ | sthira-vākyaś=śauryya-śālī nara-vara-  
vara-Pannāl-durgg-ādri-sim-  
[7.] haḥ | sphurit-ōdyat-kī[r\*]tti-kānta-kshiti-mahita-mahāmāṇḍalik-  
ādhināthah | dharanī-ra-  
[8.] kshā-kshama[h\*] Śrī-Jatiga-narapatis=tasya sūnu[h\*] prachandah ||  
Ari-bala-sarppah pā[r\*]tthiva-Pu-  
[9.] randarah khachara-vaṁśa-chūdāratnaḥ | kharakara-sama-prabhah  
saṁgara-raṅga-praṇayi-  
[10.] māṇḍalika-nidhānaḥ || Gaṁjām=agram=udīryya vairi-nikarasy=  
ātmiya-tīvr-āsi-  
[11.] nā | bhuñjam(jaṁs=) ta(=ta)t-Karahāṭa-Kūṇḍi-vishayam  
svaṁgīkritam sarvva-<sup>3</sup> | Mairimjā-dēsa(śa)m=u-  
[12.] dagra-Komkapa-mahā-dēsa(śa)m nija-trāsanād=bhañjam(jan=)  
ni(=ni)tya- | m=udāra-vīra-nripati[h\*] Śrī-Gomka-rā-  
[13.] j-ōttamah || Tasy=ānujātō nripa-nīti-vidyah | hāsyam na kṛid-  
gaṇḍa-guṇē raṇē vā |  
[14.] lāsyam vidhānē nripa-Gūhalāmkah | Śasyāśrayasya krama-pūjan-  
ēptah(shṭah) || Ripu-bala-  
[15.] sarppa māṇḍalika-Bhairava | vāraṇa-vāji-sādhana-ādhipa | nija-  
vaśya-tamtra | nava-rājya-  
[16.] samuddharan=āri-vargga-nipkṛi(shkṛi)pa | nripa-thī(dhī)ra sat-  
Kī(ki)ligil-āchala-durgga-samagra | bhūri-bhūmi-  
[17.] pa tava sāhas-āṁkam=ari-rāja-manō-rujam=ugra-paurusham ||  
Pūrvvā(rvvō)kta-Gomka-rā-

<sup>1</sup> This form of the name must be an adaptation of *Silāra*, to suit the metre of this particular verse. The usual form, *Silāhāra*, occurs in line 27.

<sup>2</sup> This serpent king, Maleyaṅka, is not mentioned in any other Silāhāra inscription known to me.

<sup>3</sup> The punctuation of this inscription is very indifferent. The marks are frequently put, as here, in the wrong place and in the middle of a word.



SILAHARA GRANT OF MARASIMHA... ŚAKA 980

1a.









[illegible]



[illegible]



[18.] jah | sarvva-guṇ-ôpêta-lakṣhaṇas=tasya sutah | Sarvvajña-  
bhakti-bhuvan-â- | -śīrvvâda-pura-

*Second Plate (first side).*

[19.] ssarô mahâ-mahimah || Bâlavâd-vidvishṭa-sainya-kshaya-kara-  
paripûrnn-âsi-hastam | daridr-â-

[20.] khila-dîn-ânâtha-vandi-prakara-mudakar-ôddâna-hastam | Surêndr-  
âchala-lîl-âkâra-dêvâyata-

[21.] na-kara-lasad-dharmma-hastam | mah-ôrvvîṭala-bhâr-ôddhâra-  
hastam | tribhuvana-tîlakam Mâ-

[22.] rasimh-âgrahastam || Mâr-âkâra-śarîrah | vîr-âri-madândha-  
gandhaśi(si)ndhura-simhaḥ | śûra-pra-

[23.] tâpa-nîlayah | sâra-guṇ-audâra-Mârasimha-nṛipah || Rêma(va)ntô  
Vatsarâjô vara-turaga-cha-

[24.] y-ârûda(dha)-rêkhâ-vîsuddhau | Bhîmô bhîma-pratâpê | nija-bhujâ-  
vijayî râja-nîti-pravîṇah | Kâ-

[25.] mô rūpa-prasannê dhavaḷa-vimaḷa-digvartti-kîrtti-pratânah | Râ'm-  
âdy-âdikshîtîpa-charitô Mâra-

[26.] simh-âvaniśah || Samadhigatapainchamahâśabda-mahâmaṇḍalêśvara |  
Tagara-pura-

[27.] var-âdhîśvara | Śrî-Śilâhâra-narêndra | Jîmûtavâhan-ânvaya-  
prasûta | suva-

[28.] rṇṇa-Garûḍa-dhvaja | maṇuvamka<sup>2</sup>-sarppa | Gomkan-amkakâra |  
Gûhêyana simham(ha) |

[29.] ripu-maṇḍalika-Bhairava | vidvishṭa-gaja-kaṇṭhîrava | iduvar=  
âditya | rūpa-Nârâyana | Kaliyu-

[30.] ga-Vikramâditya | turaga-Rêvanta | kâminî-Kâmadêva | Śrî-  
Mahâlakshmi(kshmî)-labdha-vara-prasâd-âdi-sa-

[31.] masta-râjâvalî-samalamkṛita-mahâmaṇḍalika-Śrî-Mârasimhadêvah |  
nija-râjadhâni-Śrî-Khili-

[32.] gîla-durggê | sukha-samkathâ-vinôdêna râjyam kurvvan(rvvaṁs)=  
ta(ti)pṭha(shṭha)<sup>3</sup>ty=avasarê || Śrî-Simha-sparś-ârjjita-

[33.] pâsupat-âgama-krit-âbhinava-bhuvan-ârggghy- | -âvâsita-Mudunîrô  
Lemeliś-ârppita-santati-prakâśa-

[34.] muniśah || Dûrô dūranta-duritâ- | -d=ârâdhyas=sakaḷa-bhuvana-  
manujânâm | dhîras=tapah-prabhâvê |

[35.] mâr-âstra-jayî vimukta-samsârah || Brahmâ kalâsu | bâḷa-Brahma-  
suchârî Mahêśva-

*Second Plate (second side).*

[36.] r-âmgghri-dhyânah | jihma-rahitas=su-marggî | Brahmêśvarapaṇḍitô  
munir-jjayatu || Tadiy-â-

[37.] gra-śipya(shya)s=samast-âgama-jñah | mada-krôdha-lôbh-âdi-  
dôsha-pradûrah | sudrîshṭas=suvri-

[38.] ttas=sudharmma-pradi(dî)pah | padârttha-pravîṇô mumukshu-  
pradhânah || Śrî-Maleyâlô dêvah |

<sup>1</sup> The metre changes here from *Sragdharâ* to *Mandâkrântâ*.

<sup>2</sup> *Sc., mare-vokka.* The meaning is either "as venomous as a snake in its place of shelter," or "as venomous as a snake to any one who intrudes on its place of shelter."

<sup>3</sup> Some letter or other seems to have been engraved and then cancelled here.



- [39.] tasya mahâ-śipya(shya)-jana-pati-stutyah | śrīman-Mirimja-nagarasy=ā- | -sy-āmbuja-maṇḍanô mumu-
- [40.] kshu-nidhiḥ || Karim-ārât-îbha-kumbha-prahara-japa-nakh-ānîka-durvâra-simhaḥ | dharm-āmbhōja-prakā-
- [41.] śat-kara-parinata-siddhānta-nity-ôday-ārkkah | kûrmādhāna-prasast-ācharaṇa-karaṇa-pād-āmbuj-ā-
- [42.] sêva-bhṛingah | ni[r\*]mmôhō nishkalamkō niratisaya-tapa[h\*]-śrī-yutaś=Chikkadêvah || Dâna-dha-
- [43.] rmma-tapaś-śîla- | -brahmacharyya-vrat-âdishu | Chikkadêva-samô n=âsti | na bhutô na bha-
- [44.] vishyati || Sa(śa)ka-nṛipa-kâl-âtîta-samvatsara-śatêshu | asî(śî)ty-adhika-nava-śatêshv=am-
- [45.] kēshu<sup>1</sup> | pravarttatayiti<sup>2</sup> Vilambi-samvatsarê | Pausa-māsasya suddha-pakshê | saptamyām
- [46.] Bṛhaspati-vârê | udagayana-parvvaṇi | pādau prakshālya | dhārâ-pûrvvakam cha | śa(sa)hasra-trita-
- [47.] ya-Mirimja-dêś-ābhyanarê | Sirivolala-chaturvimsati-madhyê | Kṛishnâvêrṇnâ-nadî-dakshina-tatê |
- [48.] pûrvva-dakshina-paschima-tridiśâ-bhāga-samâvāsita- | -Kannavāda- | -Hādalivāda-Gālikuṭṭi |
- [49.] êtêshām pārsvava[r\*]tti-grāmānām madhyê | chatur-āghāṭa-samêta- | -samsthitah Kumtāvāda-
- [50.] nāma-grāmah | Tēna Śrī-rājaputrēṇa | tasmai divya-tapasvinê | tam grāmam dattavān
- [51.] bhaktyā | yat-sāmyam tat-samastakam || Mirimjâ-pura-bāhiryyô-(ryyê) | Śivāyatana-paṁcha-
- [52.] kam | Mārasimha-mahîśēna | kṛitavat ki[r\*]tti-śāsanam || Tad-āyatana-sambandhaḥ | tad-grā-

*Third Plate.*

- [53.] mas=tatra tâpasah | pûrvv-âśrayêbbhavêd=dhi(vi)prah | ity=âśraya- | -sya naishthi-
- [54.] kah || Khâramkharyyô(ryyê) su-śauchê japa-niyama-samâdhāna-sampanna-śîlê | mô(mau)-
- [55.] n-ânushthāna-yuktê śama-dama-nîlayê brahmacharyyô(ryyê) su-dhe(dhai)ryyô(ryyê) |
- [56.] svādhyāya-dhyāna-dhānê Hara-charaṇa-yajê tatva-vitvê(ttvê) su-yôgê | ni-
- [57.] tyam samdhyâs=tav=ê(ai)tat-parinata-munayas=tatra nishthamti n=ānyê || Parama-
- [58.] śrī-kāminî-kētanam=amala-vacha[h\*]-śrī-ram-āvāsa- | -m=ugr-ācharaṇa-bhrâ-
- [59.] jat-tapa[h\*]-śrī-vilulita-vara-kānt-ālayam | nitya-śa(sa)tr-ākara-dāna-śrī-satî-
- [60.] sampadam=akhiḷa-yaśa[h\*]-śrī-vadhû-nîda(da)m=itthamkara-śôbhâ-pûta-paṁ-

<sup>1</sup> The repetition of the date in figures, however, is omitted.

<sup>2</sup> *Sc.*, pravarttati, for pravarttamānê.



### III.



SILAHARA GRANT OF MARASIMHA... ŚAKA 980

IIIb.





- [61.] châyatanam=anupamañ Chikkadêvêna pûjyam || Bahubhi-  
 [62.] r=vvâ(vva)sudhâ bhuktâ | râjabhis=Sagar-âdibhih | yasya yasya  
 ya-  
 [63.] dâ bhûmis=tasya tasya tadâ pa(pha)lam || Sva-dattâm para-dattâm  
 vâ | yô harê-  
 [64.] ti(ta) vasundharâm | shashti-varshâ(rsha)-sahaśrâ(srâ)ñi vishṭhâyâm  
 jâyatê krimih ||  
 [65.] Sâmanyô=yam dharmma-sêtur=nrishâ(pâ)ñam | kâlê kâlê  
 pâlanîyâ(yô)  
 [66.] bhavadbhih | sarvvân(n)=êtâm(tân) bhâgi(vi)naḥ pâ[r\*]tthivêm-  
 drâm(drân) | bhûyô bhûyô  
 [67.] yâchatê Râmabhadrih(drah) || Âdêśâd=âtma-bhûpasya | bhûpâla-  
 śśa(sa)-  
 [68.] chiv-ôttamaḥ | likhitam śâsanam tēna | Chikkadêvas=su(sa)  
 labdhavân ||

### Analysis.

After giving the Silâhâra genealogy from Jatiga down to the *Mahâmaṇḍa-lêśvara* Mârasimha, this inscription proceeds to record that,—in Saka 930, the Vilambi *samvatsara*, on Thursday, the seventh day of the bright fortnight of Pausha, at the time of the sun's commencing his progress to the north,—Mârasimha, while reigning at his capital of Khiligilâdurga or Kîligilâdurga,<sup>1</sup> bestowed upon a priest named Chikkadêva the village of Kuṇṭavâda,<sup>2</sup> situated on the south bank of the river Krishnâvêrnâ, in the centre of the villages of Kanavâda<sup>3</sup> and Hâdalivâda<sup>4</sup> and Gâlikuṭṭi,<sup>5</sup> in the Sirivolal<sup>6</sup> Twenty-four, which was in the Miriñja<sup>7</sup> district of the (Kûṇḍi) Three-thousand.

## 16.—THREE INSCRIPTIONS

FROM THE CABINET OF THE AMERICAN ORIENTAL SOCIETY,  
 NEWHAVEN, U.S.

The accompanying plates are photo-lithographed from rubbings kindly sent me by Professor Addison Van Name, the Treasurer and Librarian of the American Oriental Society, Newhaven. The stones on which the inscriptions are engraved were presented to the Society by Dr. Fitz-Edward Hall about 20 years ago.

<sup>1</sup> It occurs spelt in both ways in this inscription. I cannot identify the place.

<sup>2</sup> The 'Kootwar' of the maps.

<sup>3</sup> The 'Kunwar' of the maps.

<sup>4</sup> Probably the modern 'Ghalwar' of the maps.

I cannot identify this place, unless it is represented by the modern 'Dowlee' of the maps.

<sup>5</sup> The Sanskrit form of this name would be Sripura. It is the modern Sirôl,—the 'Sheerool' of the maps,—in lat. 16° 44' N., and long. 74° 40' E. The other places are close by.

<sup>7</sup> The modern Miraj.









*From an ink impression by Prof. R. van Name*



indeed, admits of no question; the ग is less clear, but yet is altogether probable; for the next syllable the stone gives only the double *vv*," not *rvv* as read by Hall, "omitting the superposed *r* (८) which causes the reduplication; and the following character is entirely illegible, but cannot possibly we think be स्तृ: (as read by Hall), its lower part, which alone remains unobliterated, is clearly (*r*), and not (*r'*); above it might stand almost any single letter, but not a double one; for that there is no room, nor could a स have been cut without leaving distinct traces on the unbroken part of the stone. We know not what to conjecture, if not ग्र: ग्रह is sometimes found used in the sense of 'possession' by a passion; the clause might then mean 'Murala ceased to be possessed of arrogance.' In the following *pāda* the stone reads distinctly चकपे for चकमे. This is probably Mahīdhara's error; but, if the metre did not forbid, we might regard it as a misreading for चकपे, 'trembled'; perhaps the word was in the cutter's mind. Of the first syllable in the same line and *pāda* only the upper part of the right hand lines are left: the consonant must be क; but it might be combined with *r* and with any vowel excepting *i*," but we presume the reading कङ्ग: proposed by Dr. Hall to be the correct one. At the beginning of verse 6 "the reading is रूपैरनेकैर्, 'with manifold forms.' In verse 10, the last syllable of the first half-verse, which comes at the end of a line, is much broken: what is left seems to us to point out distinctly, as the original reading, त्ति instead of वा (as read by Hall): this would change the meaning of the word from active to passive. In verse 17b finally the stone has जनिप (जनिपू?) for जनिष्ट."<sup>1</sup>

The inscription has been translated and commented on by Dr. Hall.

#### Transliteration.

(1). Om namaḥ Śivāya || Kalyāṇitāmavikalām bhavatām tanōtu bhāle kalānidhikalā śaśīsekharasya | ēkaiva yā pramathasārthagatām dvitīyā buddhim(m) pradoshavirahe'pi karōti nityam || [1]

(2). Kiṁ mālāḥ kumudasya kiṁ śaśikalāḥ kiṁ dharmmyakarmṇā(m)-kurāḥ kiṁ(m) vā kañchukikañchukāḥ kimathavā bhūtyudramā bhāntyamī | ittham nākivitarckitāḥ Sivasirahsañchārīnākāpagāringadvalgutaraṅgabhan(n)-gitatayaḥ puṇyapra-

(3). pāḥ pāntu vaḥ || [2] Bhūtam sad vibhu yad vibhāti bhuvanaṁ yadvibhramād yaj jagannetrānandakaraṁ dharāśrayarasādyanyatvahuścha yat | yad gandhoddhuradhāma yach cha yajate śītam yadēkāntataḥ sasparśam yadarūpa-mēbhiravatād yushmān śarīraiḥ

(4). Śivāḥ || [3] Śaktihētiparaprītihetuśchandrakacharchataḥ | tāṇḍa-vāḍambaraḥ kuryān Nīlakaṇṭhaḥ priyāṇi vaḥ || [4] Vighnaughasantamasasam-haraṇāya śaktam(m) muktaṁ kalaṅkakalayaḥ śakalam sudhāmśaḥ kundāvada-tataradantamishād dadhā-

(5). naḥ śrēyaḥ param diśatu vaḥ sadayaṁ dvipāsyāḥ || [5] Rūpairanēkair-vyavahārajātam ātanvatī pātu Sarasvatī vaḥ | yallēśal ālityalavādapi syāt saṁsatsu puṁsaṁ garimā gariyān || [6] Gōtre rātrikarasya bhūpati-

(6). rabhūd bibhrat sahasraṁ karān pratyēkaṁ trijaganmanōvinayane rātrindivam jāgriviḥ | tējōbhirjjagatībhṛtaṁ paribhavi nāmna'rjjunaḥ saṁsmṛiter yasyā'dyā'pyadhigamyate vasu gataṁ nītaṁ cha chauraiśchiram || [7] Tasyā-

<sup>1</sup> Jour. Am. Or. Soc., vol. VI. pp. 499, 534 and 522.



(7). 'nvaye samabhavat prathitah prithivyā nāthah kathā'dbhutamā'pi  
vrithāna yasya | Kokalladeva iti bibhradudārarūpaṁ nāma trilokasukhasañjana-  
naikadhāma || [8] Nirjityorjjitagarvvaparvvatabhritah pratyarthiprithvi-

(8). bhujah prāptānantayaśā babbhūva nripatirGgāngeyadevastatah | prithvi  
yena vidhāya Merumatulan kalpadrumenā'rthinām svarggādūrdhvamadhaḥsthi-  
tā'pi vibudhādāreyamāpādītā || [9] Punyāmṛitena saṁsiktāśuddhasattvapravardhi-

(9). tā | yatkīrttivratatī sarvvaṁ vyāpa brahmāṇḍamaṇḍapam(m) || [10]  
Tenā'jani mahīpālāh Karnṇah svarṇṇēnakurvvatā | pūrṇṇatrishṇṇārṇṇavānarthi-  
sārthānarthitakīrttinā || [11] Pāṇḍyaśchaṇḍimatām mumocha Muralastatyāja  
garvvagraha<sup>1</sup>

(10). Kaṅgaḥ saṅgati mā jagāma chakape[me] Vaṅgaḥ kaliṅgaih saha |  
Kirah kiravadāsa pañjaragṛiḥe Hūṇah praharsham jahau yasmin rājani śaurya-  
vibhramabharām bibhratyapūrvvaprabhe || [12] Asmadbharttriparābhavena sakalā-

(11). m bhuṅkte bhuvan. yāmasau tāmetām tanavāmahai tanutarākārāmitīva  
striyah | yatpratyarthimahibhujām nayanajairbbāshpaiḥ payōdhīn vyadhuḥ  
sphārān ratnamahōrmimibhiḥ punaramī saṁvarddhakā(ścha)-

(12). krirē || [13] Champāraṇyavidāraṇōdratayaśāśubhrāmśunā bhāsayan  
śāchakramavakrabhāvahṛidayah kshmāpālachudāmaṇiḥ | tasmāj janma samā-  
sasāda viśadam śrīmān Yaśahkarṇṇa ityaudāryād dha(nikī)<sup>2</sup>.

(13). chakāra vibudhān yah prēkshya sarvvānapi || [14] Tasmādaśeshaguna-  
ratnanidheragādhdād bhūvallabhah samabhavad Gayakarṇṇadēvah | yasya  
pratāpatapano'pyarisundarīnām śōkarṇṇavōdayanidānapadam prapede || [15]

(14). Dyutijitaharītālāh śīlatākālpaśālāh prithutaragunamālāh śatruvarg-  
gaikakālāh | vimalitaranābālāh kāntakīrttyāśātālāh śītarakaravālāh so'bhavat  
bhūmipālāh || [16] Asti

(15). prasiddhamiha Gōbhilaputragōtram tatrā'janisṭhū(ṭa) nripatīḥ kila  
Hamsapālāh | śauryaśasajjitanirarggalasainyasaṁghanamrikritākhillamiladripu-  
chakravālāh || [17] Tasyā'bhavat tanubhavaḥ pra-

(16). namatsamastasāmantaśēkharaśīrōmaṇirañjitāmbrīḥ | śrī Vairisimha-  
vasudhādhipatirvviśuddhabuddhēnnidhirnna paramarthijanasya chōchchahi || [18]  
Sa Vairisimho 'pyanayad ripūnām kulāni gambhīragubhāgri-

(17). hāni | svayam cha teshāmadhiśayya chakre purāṇidūrvavajitālākāni ||  
[19] Tasmādajāyata samastajanābhinandyasaundaryaśauryabharabhaṅguritāhi-  
taśrīḥ | prithvipatirvvijayasin(m)ha iti

(18). pravarddhamānaḥ sadā jagati yasya yaśahsudhāmśuḥ || [20] Tasyā  
'bhavat Mālavamaṇḍalādhināthōdayādityasutā surūpā | Śrīṅgārīṇī Śyāmaladēvyu-  
dāracharitrachintāmaṇirarchchitaśrīḥ || [21]

(19). Mēnāyāmiva Śaṅkarapraṇayinī kshōṇibhritām nāyakād Vīṇyāmiva  
Śubhrabhānuvanitā Dakshāt prajānām srijah | tasmād-Alhaṇadēvyajāyata jaga-  
drakshākshamād bhūpatēr etasyān(m) nija-

(20). dīrghavan(m)śaviśadaprem(n)khatpatākākṛitīḥ || [22] Vivāhavidhi-  
mādbhāya Gayakarṇṇanareśvaraḥ || chakre prītim parāmasyām Śivāyāmiva Śaṅ-  
karaḥ || [23] Śrīṅgāraśālā kalaśī kalānām lāvanyamālā gu-

(21). napanayabhūmīḥ | asūta putram Gayakarṇṇabhūpād asau narēsan(m)  
Narasinhadēvam || [24] Asya śrī-Narasinhadēvanripateḥ prodyan yaśāschandramā  
digbhittirvvidadhātu bandhurasudhāsambhāragarbha iva | bhūrbharttama-

<sup>1</sup> Hall reads गवस्त्रुहं here.

<sup>2</sup> The stone is damaged here : this is Hall's conjectural reading.



(22). vāpya chainamuchitam pritin(m) tathā prāpnuyāt pūrvvēśhān(m) na yathā manāgapi mahākshhōṇibhritām dhyāyati || [25] Asyā'nujo vijayatām Jayasin(m) hadēvaḥ Saumitrivat prathamaje'dbhutarūpasevaḥ yo meghanādabahu-

(23). māyamahātikāyasainyam dvishāmabhibhavannaha prahastah || [26] Akārayan mandiraminḍumauler idam mathenā'dbhutabhūmikenā i sahā'munā śrī-Narasimhadēvaprasārasāv-Alhanadēvyudārā || [27] Vyākhyānāsā-

(24). lāmudyānamālāmavikalāmamūm | akārayat svayam Sambhuprāsādā-līdvayan(m) nijaiḥ || [28] Dēvāyā'smai Vaidyanāthābhīdhāya prādād dēvī Jāulī pattaḷāyam | grāman(m) nāmnā nāma Uṇḍīti sarvvādāyaiḥ ssā-

(25). rddham chārucharchchāprasiddhyai || [29] Narmmadādakshinē kūle parvvatopatyakāśraye | tathā'paramadād grāman(m) nāmnā Makarapātakam || [30] Lātānvayaḥ pāsupatastapasvī śrī-Rudrarāśirvividhivad vyadhattam | sthā-nasya rakshāvi-

(26). dhimasya tāvad yāvan mimīte bhuvanāni Śambhuḥ || [31] Maunyān-vaye Bhārgga-Vavaitahavya-Sāvetasetipravaratrayādye | Mahēśvarākhyad Dhar-anīdharo'bhūn nāmnā garimnā yaśasā śrīyā cha || [32] Komala-

(27). kāntisatālenochchāihśnehātibhārabharitena | dīrghamanojūnadaśena tribhuvanadīpāyitam yena || [33] Prithvīdharastasya sutah samastagabhīraśās-trārṇnavapārādriśvā | praśastimetāmalikhad yadiyair ddi-

(28). nmaṇḍali śishyaganairvvijigye || [34] Etasyā'varajastarkkanishpātād-bhutanaiḥpunah | praśastimakarodetām sūriḥ Śasīdharābhīdhah || [35] Āsūtraya-didam sarvvam Viśvakarmavidhānavit | Pithēsamabhidhah sūtra-

(29). dhārāḥ|prithvīm Prithuyarthā || [36] Sūtradhārāgraṇi-Bālasin(m)hasū-nurm-Mahīdharah śilān(m) tathā'karōd varṇnairnnabastārakitām yathā || [37] Saṁvat 907 Mārggasudi 11 ravau |

Another copper-plate grant found many years ago at the village of Kumbhi,<sup>1</sup> on the Herun river, 35 miles N. E. from Jabalpur, and dated "Sam. 932," gives the genealogy of the Kalachuri or Kulachuri kings of Chedi or Dāhala as in this inscription but with some slight additions. With certain notes gathered from other sources, this genealogy stands thus:—

Yuvarāja Dēva, either the same as Lakshmaṇa Dēva or his son, and contemporary with Vākpati Rājā (cir. A. D. 974).<sup>2</sup>

Kokalla Dēva, his son, (mentioned in śl. 8 of this inscription) contemporary with Bhoja (cir. 1003-1058 A. D.).<sup>3</sup>

Gāngeya Dēva, son (śl. 9, 10).

Karṇa Dēva, son, married Āvalladēvī, a Hūṇa (śl. 12, 13); a great warrior. Bhīma Dēva of Gujarāt (1022-1073 A. D.) marched against him.<sup>4</sup>

Yaśahkarṇa Dēva, son (śl. 14).

Gayākarṇa Dēva, son (śl. 15-24), married Alhanā Dēvī, the daughter of Vijayasimha by Śyāmaladēvī, daughter of Udayāditya, son of Bhoja of Mālava (cir. 1058-1080).

<sup>1</sup> Jour. A. S. Beng. vol. VIII, pp. 481ff., and vol. XXXI, pp. 111ff.

<sup>2</sup> Asiat. Res. vol. IX, p. 108; J. A. S. B. vol. XXX, p. 318, 321, 331; Bonthādēvī "the glory of the family of the lords of Chēdi, the daughter of king Lakshmaṇa" was married to Vikramāditya, or Vijayāditya II., the Chālukya king (cir. 950-973 A. D.), and was the mother of Tailapa,—Ind. Ant. vol. VIII, p. 15; J. A. S. B. vol. XXXI, p. 114; and Ind. Ant. vol. VI, p. 48ff.

<sup>3</sup> J. A. S. B., vol. XXX, p. 319.

<sup>4</sup> Rās Mālā, vol. I, pp. 83, 90; Ind. Ant. vol. VI, p. 185; Asiat. Res. vol. IX, p. 103.



Narasimha Dēva, their son (śl. 25), in whose time this and the following grants were made, dated "Samvat 907 and 928."

Jayasimha Dēva, younger brother (śl. 26).

Vijayasimha, son, married Gosalādēvi.

Ajayasimha Dēva, heir apparent in "Sam. 932."

It is evident that the era used in these and other<sup>1</sup> inscriptions of this dynasty is neither the Śaka nor Vikrama Samvat; and Dr. Hall, after noting some of the coincidences, as that Udayāditya, the grandfather of Alhaṇadēvi, was the son of Bhoja, concludes that the year 850 of this Chēdi era must have fallen about A.D. 1100—making its initial epoch about A.D. 250. He then remarks that "the specifications attached to the dates 907 and 928 are, however, so full, that any one who chooses to undertake a somewhat tedious calculation is provided with data from which the first year of this, or of some other unaccustomed epoch, may be definitely determined."<sup>2</sup> If we take 26 years for a generation, the eight that precede Ajayasimha in "Sam. 932," will cover 208 years or bring us back to 724 for the accession of Yuvarāja, the contemporary of Vākpati and probably of Tailapa (973-997 A.D.). This supports Hall's suggestion that the era began about A.D. 250. Kokalla's<sup>3</sup> and Gāngeya's with part of Karṇa's reign would be covered by the long reign of Bhoja. Alhaṇadēvi's uncle Naravarma died in 1133 A.D. in her lifetime and most probably while her son Narasimha was a child, and so his accession would naturally fall about 1150-1160 A.D., or "Sam." 900-910, and this, his first inscription, is dated "Sunday, the 11th of Mārga Sudi, Sam. 907."

#### INSCRIPTION No. 2.

The second stone was found at the village of Tewar,—the Tripura of the *Purāṇas*. The stone on which it is cut "is of like character with the other, but has a more amygdaloidal structure, being full of little cavities which hold carbonate of lime. It is 12 inches broad and 7½ inches high, and contains 8 lines. The characters are coarsely, irregularly, and inelegantly cut."<sup>4</sup> It is dated "in the year 928 : Sunday, the 6th of Śrāvaṇa Sudi, asterism Haste."

#### Transcription.

- |      |  |                                    |                      |
|------|--|------------------------------------|----------------------|
| (1.) | Jñānān(n)daṁ param brahma brahmādisurasēvitaṁ          | vañ(n)dema-                        | <br>vake Śikhāgrāmaḥ |
| (2.) | hi mahādēvaṁ dēvadēvaṁ jagadgurum                      | SrīmadGayāka-                      |                      |
| (3.) | ṛṇanripasya sūnurnarēsvaraḥ Śrī-Narasimhadēvaḥ         | jigyē dhari-                       |                      |
| (4.) | trīm anujo'sya samrāt jiyāch chirāṁ Śrī-Jayasimhadēvaḥ |                                    |                      |
| (5.) | Vipro yo'stakanāma                                     | 'bhūdĀladēvastadātmajaḥ            |                      |
| (6.) | Kēs(ś)avaḥ   | kārayāmāsa prāsādamamumais(ś)varam |                      |
| (7.) | Samvat 928   | Śrāvaṇasudi 6 Ravau Haste          |                      |
| (8.) | Nāyakakesa(sa)vasya gotraṁ                             | Kātyāyanāṁ sthānaṁ māla            |                      |

<sup>1</sup> *Jour. As. Soc. Beng.* vol. XXX, pp. 317-ff; vol. XXXI, p. 103; *Jour. Am. Or. Soc.* vol. VI, p. 533; *Asiat. Res.* vol. IX, p. 108. We should like to know what has become of the Banāras copper-plate grant mentioned by Wilford: a good fac-simile of it would be interesting.

<sup>2</sup> *Jour. Am. Or. Soc.* vol. VI, p. 501; also p. 522.

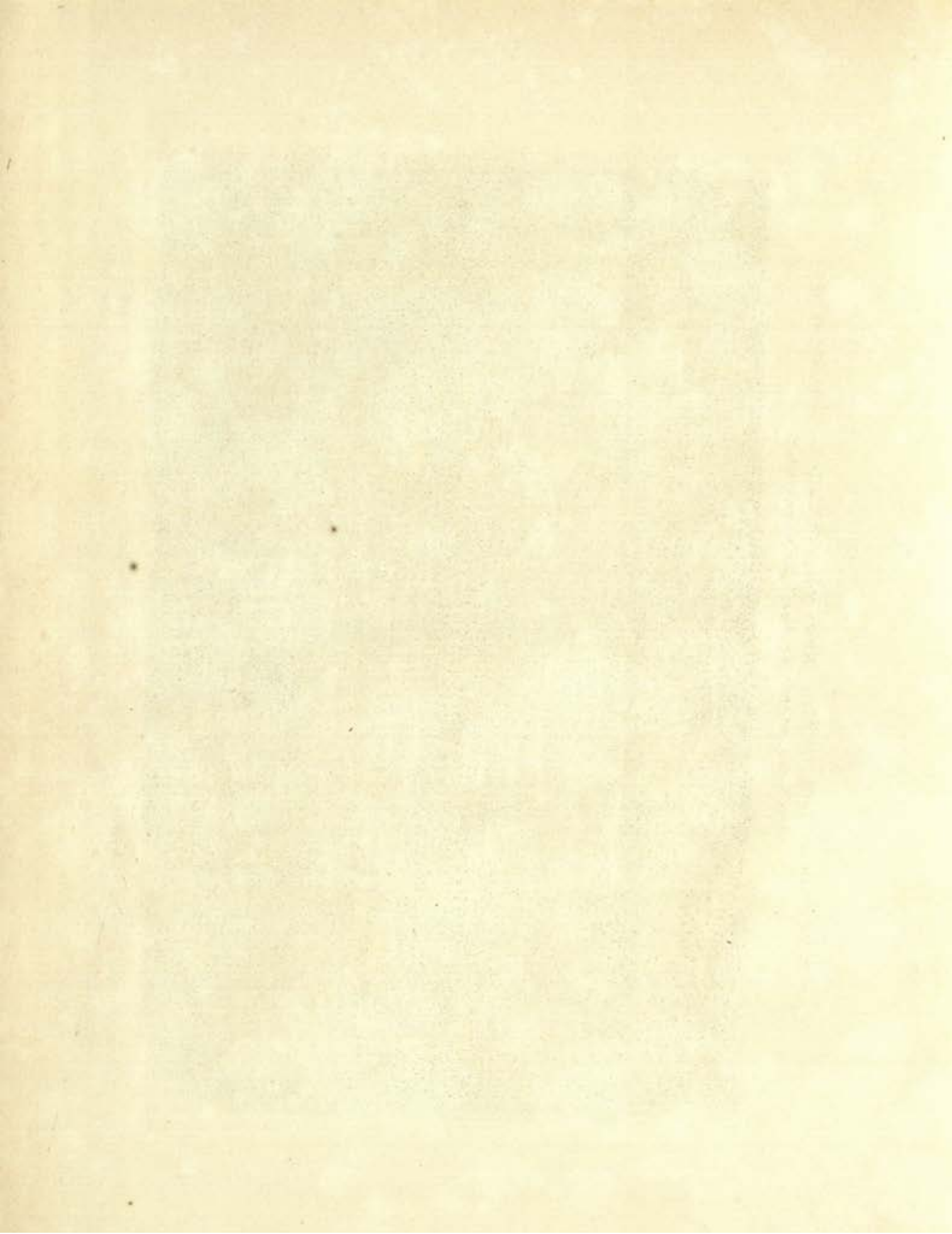
<sup>3</sup> Akālavarsha, the Rāshtrakūṭa (A.D. 835), married Mahādēvi, the daughter of Kokalla of Chēdi (*Jour. R. A. Soc.* vol. III, p. 102; *J. B. B. R. A. S.* vol. IV, p. 101; *J. A. S. B.* vol. XXX, p. 319); but this must have been the earlier prince of the same name mentioned in the Jabalpur stone removed from Bilhari (*J. A. S. B.*, vol. XXX, p. 318, &c.). Dr. Hall seems to have regarded them as the same person.

<sup>4</sup> The notes respecting these two grants are given here in considerable detail, because the *Journal of the American Oriental Society* is not always accessible in India.













INSCRIPTION N° 3 DATED SAMVAT 1275

Belonging to the American Oriental Society New Haven.

ॐ नमः शिवाय ॥ सर्वकर्मसमार्पणं श्रीगणेशाय नमः ॥ समयापावतोऽप्यहं रक्षय  
 त्विच्छामि ॥ १ ॥ तारती नवताम्रदायासविकारादा ॥ उगता घतलायसा कुर्वती नारायणं ॥ २ ॥  
 कृशाः कंजालिकाशानाडं कारारिपिना कितः विविगागताया ददुःशं वीरुडुनकोकसः ॥ ३ ॥  
 संवत्पंचसप्तत्यविकृदादरा रतं क १२७५ मार्ग शुद्ध ५ सतां विप्रि श्रीमद्वा सद्योत्सवप्रग म्नायत  
 समविगतपुत्रमदाराशतकार विराट्मानप रमतरारकमहाशविगंजपरमेश्वरपरममाह्वर  
 तिम्वार्यापमादवरनर्जितापथ्रीमदेवपालदिवसराणां तं मदी पवद्वेमानकल्याणविजयराजोसति  
 ॥ अधिपप्रवसभ्याद्वादरादरातेशकिकोरेविकनानोत्रुमाथलीषिचितेदाल ॥ ४ ॥ पंचरातकसा  
 ण्यागनकवेविप्रदिवेतायेसा दुर्षणसंहंभुनियेद्वेवदेवता ॥ ५ ॥ श्रीमदुदपुरेसर्वमासीदोसीति  
 प्ररुषः ॥ ६ ॥ अथातःसर्वगुणैर्लोकैर्विवाकसम्मतःसताम् ॥ ६ ॥ तदोरसपुटंमतिवैवथीविदेह  
 णानंमसमाभमर्तिः ॥ तयात्माजाप्रेद्विपिजामवा मायीदलनामामहेतीयकीर्तिः ॥ ७ ॥  
 तद्यावुज्ज्वलवतामावीयातमिकायेमहमतिर्निरतिः ॥ आशीवदुम्भनिक्ततनवद  
 तदवतक्रंः घुजनेतिरक्रं ॥ ८ ॥ तदाकारमिमाधेभुकेरादितुमुज्ज्वलना ॥ नलिनीदलनीरण  
 पथ्यतामदरा ॥ ९ ॥ दुर्षणसंहंभुनियेद्वेवदेवता ॥ १० ॥ तत्तन्निधानेहपमरेवृणत्तमिमाधेभुकेरादितुमुज्ज्वलना  
 धिकाम् ॥ ११ ॥ लोकावरागतस्यागातिप्रतीतर्पणादादीद्वेवदेवता ॥ १२ ॥ लोकेवृत्तैरावेःसद्यवाकस  
 घरा ॥ १३ ॥ लोकेवृत्तैरावेःसद्यवाकस ॥ १४ ॥ महाजुनावरागेण ब्रह्मात्मवित्तंती ॥ कृतांश  
 आपरात्रयंभीमतीदेवरात्रिणा ॥ १५ ॥ अतःनवश्लपकपावकयोःसद्यदेव ॥ शिवमम



From a rubbing by Prof. R. van Name

Scale & the original

Photostitographed, Govt. Office, Poona, 1880.



Here again we have the names of the kings Gayākarna, Narasiṃha Dēva, and the prince Jayasiṃha Dēva.

### INSCRIPTION No. 3.

The third inscription was dug from the ruins of a temple in the village of Harsaudā about 10½ miles from Chârwa, in the district of Hoshangâbâd. The stone measures 13½ inches in height by 13 inches in breadth, "besides a raised and rounded margin. It is thick and heavy, and shaped upon the back into some form of which the intent is not now recognizable. Its material is greenstone like that of the others, but much harder and tougher in quality." Dr. Hall published a revised Devanâgarî transcript and translation of this inscription in the *Journal of the Bengal Asiatic Society* (vol. XXVIII, pp. 1-8).

It will be remarked that it does not belong to the Chêdi dynasty, but to a Dêvapâla Dēva, of Dhârâ, not otherwise known to us. It is dated in Sainvat 1275 (A.D. 1218-19), Chitrabhânu<sup>1</sup> Sainvatsara.

### Transcription.

- (1). Om namah Śivâya || Sarvvakarmmasamârambhe girvvârṇairyyo namas-kritah || sa mayâ Pârvvatiputro Hêrambhaḥ prârthya-
- (2). ti chiram || 1 || Bhârati bhavatâm bhûyâd vâgullâsavikâśadâ || jagajjâ-dyam tamo'dhastât kurvati bhâ ravêriva || 2 ||
- (3). Kêśâḥ kaṇ(ṇ)jâlikâśâbhâhuṇ(ṇ)kârâri-Pinâkinah | vivigogatayo dadyuh-śaṇ vo(?)jâmbunagaukasah || 3 ||
- (4). Sainvat paṇ(ṇ)chasaptatyadhikadvâdaśasatâṇ(ṇ)ke 1275 Mârggasudi 5 Sa(śa)nau svasti śrîmad-Dhârâyâṇ samastaprasastôpeta-
- (5). samadhigatapam(ṇ)chamahâdâśabdâṇ(ṇ)kâravirâjamânaparamabhaṭṭâ-rakamahârâjâdhirâjaparamêsvaramamâhêsvaraśrî-
- (6). Litsvâryâprâsâdavaradalabdhapratâpaśrîma(d) - Dêvapâladevacharaṇâ-nâm mahîpravarddhamânakalyâṇavijayarâjye sati
- (7). || Adbike pam(ṇ)chasaptatyâ dvâdaśâbdaśate Śake vatsare Chitrabhâ-nau tu Mârggaṇi(śi)rsha site dale || 4 || Pam(ṇ)chamyâṇ(ṇ)taka-sain-
- (8). yôge nakshatre Vishṇudaivate | yoge Harshaṇasajjñe tu tithyar-ddhe Dhâthidaivate || 5 || Śrîmad-Uṇ(ṇ)dapure sarvvamâsid Dôsiti(ni)-
- (9). pûrushah || khyâtaḥ sarvvagunairllôke vilôke sammataḥ satâm || 6 || Tadaurasah śuddhamatirbbabhuva śrî-Bilha-
- (10). ṇo'nam(ṇ)gasamânamûrtiḥ || tasyâ'tmajo'bhûd vaṇijâm mahâtmâ śrî-Dhalaṇâmâ mahâniyakirtiḥ || 7 ||
- (11). Tasyâ'nujah Kêśavanâmadheyo vaṇikpathe śuddhamatirjane ratiḥ || âsit sadâ dharmaniketanaḥ sadâ
- (12). bhûdevabhaktaḥ svajane'tiraktaḥ || 8 || Tenâ'kâri mano dharme Kêśa-vena sujanmanâ || naliṇḍalanîrēṇa

<sup>1</sup> According to the usual reckoning in the Dekhan, this would be Bahudhânya, the 13th, but according to the Jyotishṭava rule, followed in Northern India, it is Chitrabhânu, the 16th of the cycle. The rules of the astronomical treatises also make it the 16th.—J.B.



- (13). paśyatā sadriśaṁ vapuḥ || 9 || Harshapurvvāt purā(d)dēśavibhāge  
lōkanam(n)danam | chakārā'yatanam Saṁbhōrambhonidhi-  
(14). śa(sa)maṁ saraḥ || 10 || Tatsannidhāne Hanumatkshetrapālaganeśva-  
rān | sthāpayāmāsa Kṛishṇādin Nakulīśamath'Ā  
(15). 'mbakām || 11 || Lōkānurāgatastyāgāt viprasam(n)tarpanāt sadā |  
devārchechanāgniḥomābhyāmarjjitam sumahā(ha)-  
(16). d yaśaḥ || 12 || Lōke brūte Keśavaḥ satyavākyaṁ matprāsādam yo  
nara(h) paśyatīmaṁ || taddōśam ma bhūtale supra-  
(17). siddham jānam(n)tvete sajjanāḥ sarvadaiva || 13 || Mahājanānurā-  
gēna śrēyo mama vitam(n)vatā || kṛitā sa(śa)-  
(18). stā praśastai(stō)yaṁ dhimata Devasarmmaṇā || 14 || Śubham bhavatu  
lēkhakapāṭakayoḥ sarvadaiva || Śivamastu ||

Beneath the inscription in a rude figure of Śiva or perhaps of some other god and seven worshipping figures, at least three of them being females.<sup>1</sup>

## 17.—MODERN COPPER-PLATE GRANTS FROM KATHIAWAD.

Five copper-plates were sent me by the Darbār of His Highness the Jām of Nawānagar. They were in Gujarāṭi, and of so recent a date as not to require their being lithographed. The following are transcripts of them, prepared by the Paṇḍit. Three of the small ones are marked with the *kutar*.

### FIRST COPPER-PLATE.

જ. જાડેજા વિઠમસી વ	
અનાત મોજે કાટકોલા મધે બ	
રમભોજ કરીને ભોમ પ્રાણુ ૨	
મોઢ વણિઆ પુંજને કથનાર	
પણુ બુધે આપીછે ગામથી દખણા	
ધી નદીથી આથમણી છે તે પુત્ર પુ	
ત્રાદિક પાલે સહી સવત ૧૯૧૧ વર	
એ કારતક શુદ ૧૧	આત સાખચીસ
સવંત ૧૭૧૧ માહા	રજની સાખ
વદ ૧ દિને જાડેજા	લણુ કાલીદાસ.
	ની સખ (૧)
પાતાજી નદીની વાડી	
	જાડેજા કપર
	જીની સાખ.

<sup>1</sup> Dr. Hall says only one female, but see the lithograph.

## SECOND COPPER-PLATE.

લ. ૧ જાડેજ સૂરાજી વચનાત મો  
 ને ઝાઝરા મધ્યે ભૂમીપ્રાણુ ડા ભાટ વ  
 જીઆ પુંજને શીકશનારપણુ (આ) પુછ આ-  
 પીછે. ભારમયી ઉગમણી. વેલેથી આય  
 મણી. ઉગમણે વડ છે. વલતી વગત  
 પુનોગતી કરીને આપી છે. તે પુત્ર પુ  
 તાદિક પાલે. શવ. ૧૬૨૫. ત્રાવણુ વદ  
 ૩૦) સોમે આવાપી છે ૪ પત્રા પરજીઆ કરા  
 વી દીધા છે સંવત ૧૭૨૧ માહા વદ ૧

૧ અત્ર સાખ શ્રી સુ.

૨જની સાખ.

૧ ભાભા આલીની સા.

૧ ભાટિઆ દારાની.

૧ ભાટિઆ રાજદેવ.

૧ લ. ૧ કંસારા જીવા.

## THIRD COPPER-PLATE.

લ. જાડેજ શ્રી ૫ પાતાજી વચનાત  
 મોને કાટકોલા મધ્યે ભૂમી પ્રાણુ ડા  
 ગામથી આયમણી ને લાવડીથી ઉચ્ચમ  
 છી તથા દખણાધી તે મોટવડિઆ ગો  
 વંદજ ને શ્રી કૃષ્ણનારપણુ બુધે આ  
 પી છે પીડારેજ નારાણુબલ કરીને  
 સંવત ૧૬૭૫ ના ભાદરવા શુક્ર ૨ ધલ.  
 ખુ પરિઆદિક પાલે સહી.

સંવત ૧૭૧૧ માહા

વદ ૧ દિને જાડેજ

જા પાતાજી એ

કરાવી દીધા છે

આત્ર સાખ સુરજ

૧ દેવડા મેધરાજ

જીની સાખ

૧ લ. ૧ કંસારા

૧ જીવા

## FOURTH COPPER-PLATE.

જાપતંગ ભાધ શ્રી હીરજી વકાશી જત જોગ શા  
 પુ ધજારામ આતમારામને ધરમે ઠાકર મંદર ધરમ  
 ખાતે પુલસીને પાને જમી પરાણુ ૪ અંકે ચાર પાકી તે સરકાર  
 શ્રી જામસામ્યની આપેલ હતી તે તમારા નામનું લે  
 ખ કરીઆપું તે જમીની વગત રામજોગ (?) મારગને ઉગમ  
 છોકાં ધારેથી કરીને ગજચરને ઉતરાદે સેઢે બરાબર છે.



શ્રી કાકોરમંદરે તુલસીને પાને શ્રી કૃષ્ણનારપત આપી છે.  
પરાશુ ૨ ભમરપરજ (?) નદીને કાંઠે બાડ નાખું છે સામુ ખેતર છે જમલે  
૨ ખેતરમાં કોએ સમસા કરે નહીં હીદુને ગા મુસલમાનને મુ  
અર સવંત ૧૮૫૬ ના વેસાક સુદ ૪ વારસી શ્રી મુરજની સાખ  
પા. ૧ દેવાની સાખે ઇમડડડ (૧) ની સાખ પા. ૧ કાનજી શાખ લખતંગ ૬૧  
વરમદાશ મણુ (?).

સહી.

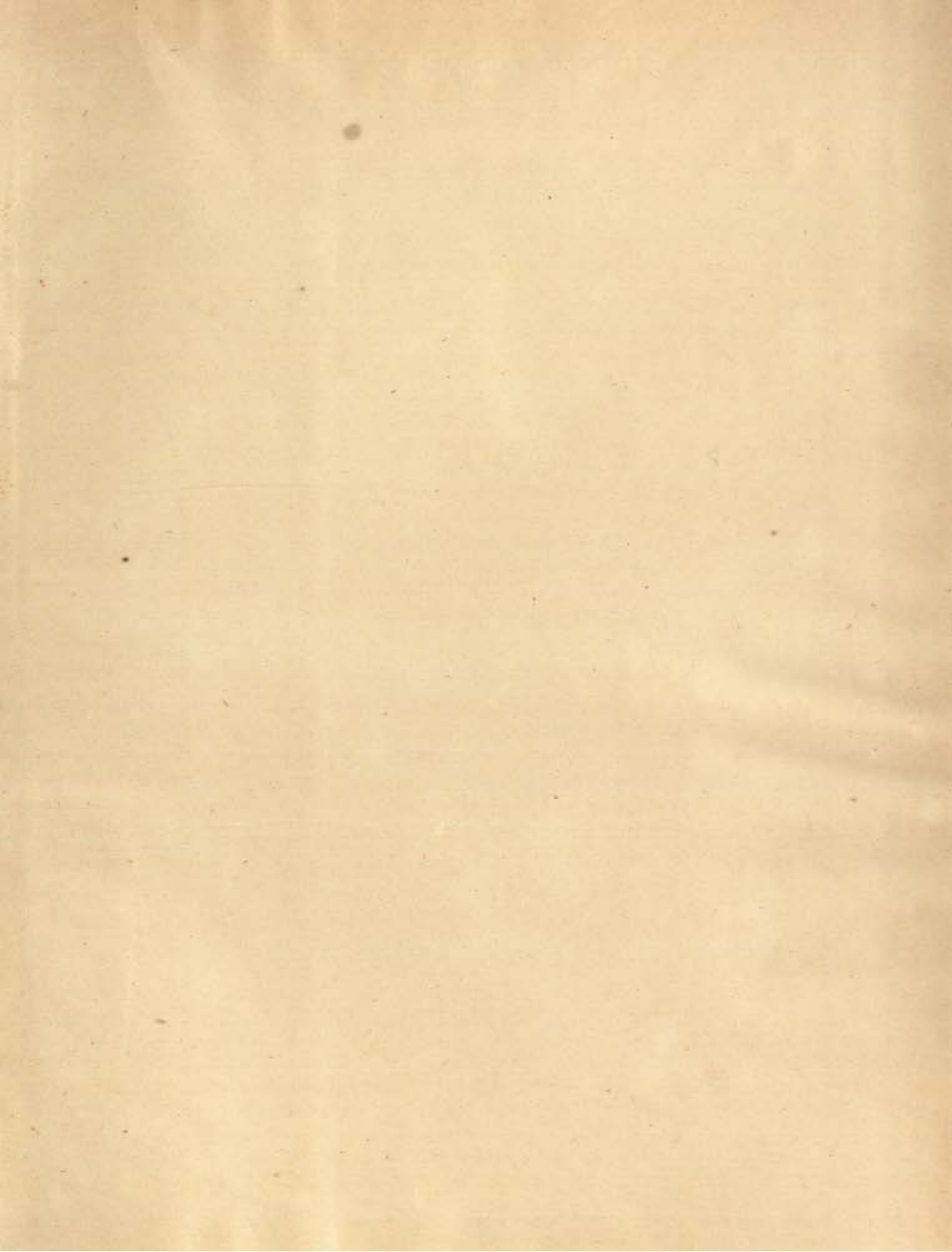
FIFTH COPPER-PLATE.

Side 1.

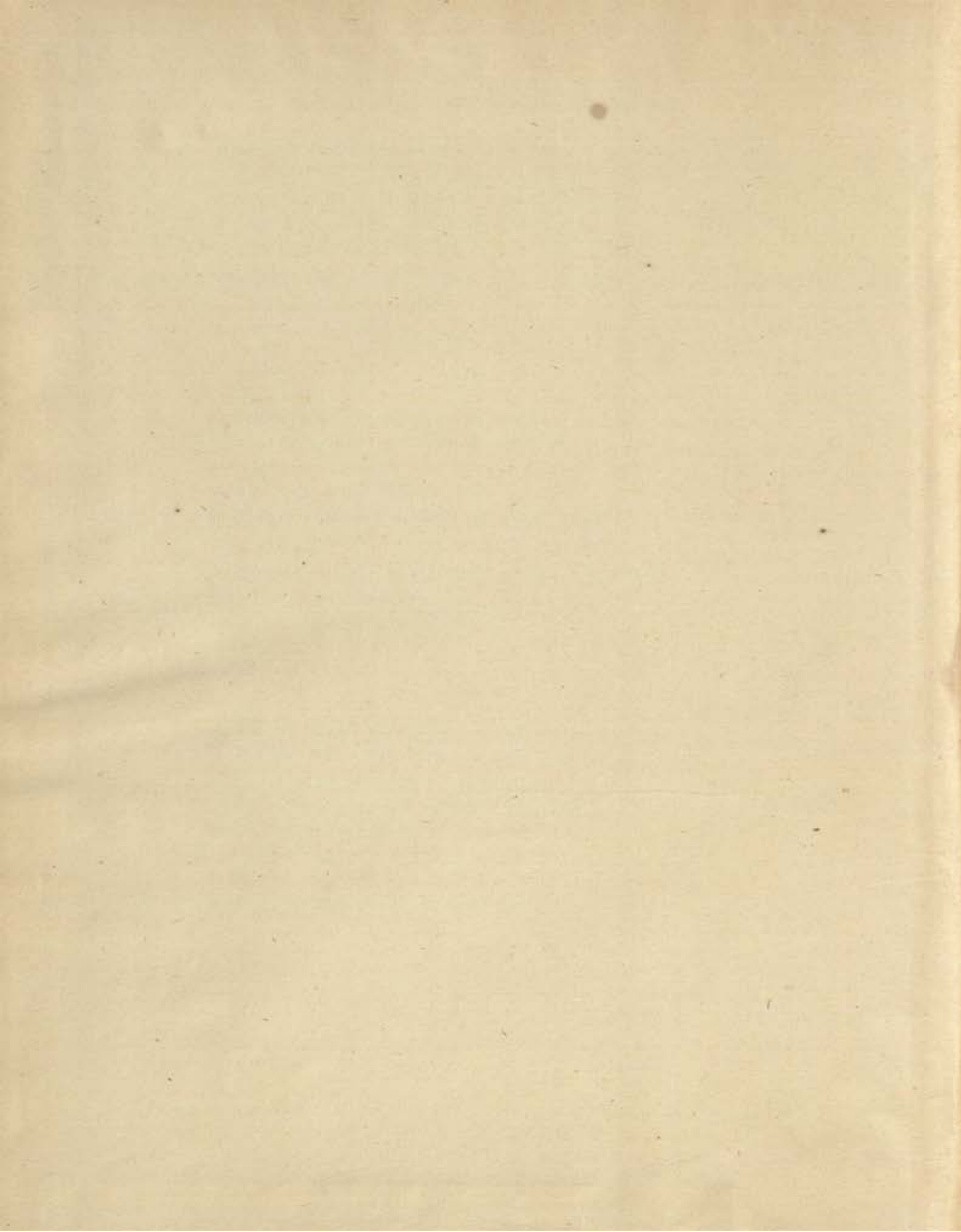
લ. બાઈ શ્રી પ્રાગજી ભવાનાણી લખાવતંગ સાધુ ઇ  
છા રાંમ આતમારામ જત જોગ મોળે જીરાગદમાં કાકર  
મંદર ચણાધુ તેના ધરમમાં શ્રી કૃષ્ણનારપતમાં જમી પર  
જ ૩ તન પાકી આપી છે. તેની વગત મોળે વોડકાના મારગ  
થી આતરાદી ને વેકરાથી ઉગમણી તે પડણીના મારગ મુધીવો  
ડકાના ભામણના ખેતરથી આધમણુ શેઠે છે. વીધા ૧૦૦ ને અ  
દાદ મુસલમાન એ મુકર ને હીં (૬) અખાજ છે (?).....સવંત ૧૮૬૩  
વેસાક સુદ ૨ શ્રી જગદીશ સાખ.....  
સાખ.....ઓધાની સાખ ત. ૧ કા. ૧ મેધજી સાખ.  
લખતંગ ૬૧ રતુગોપાણી સહી

Side 2.

લ. બાઈ શ્રી પચાણું બાઈ ભવાનાણી. જત સાધુ ગંગારા-  
મ ઇજારામને ખેતર ૧ મોળે મેધપરના મારગથી આતરાદી  
કોરે છે તે ખેતરની ધરતી પરાતુ ૧ પાકી શ્રીકાકરમંદરમાં  
કૃષ્ણનારપણુ આપી છે શા. બાઈ આણુંબાઈ તથા જીવણ  
તથા બાઈ જેસુબાઈ હયુ આપી છે. સ. ૧૬૦૬ ના નેક શુ  
દ ૩ આપી છે અતર સાખ શ્રી મુરજની સાખ ગજીઆ  
જીવાની સાખ. પટેલ રાધવ સાખે કશોદરની સાખ લ. ૧ મં  
ભગવાનજી ખીમજી શ્રી ધરોલ વંદર વાલો લખું છે.  
સહી.











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